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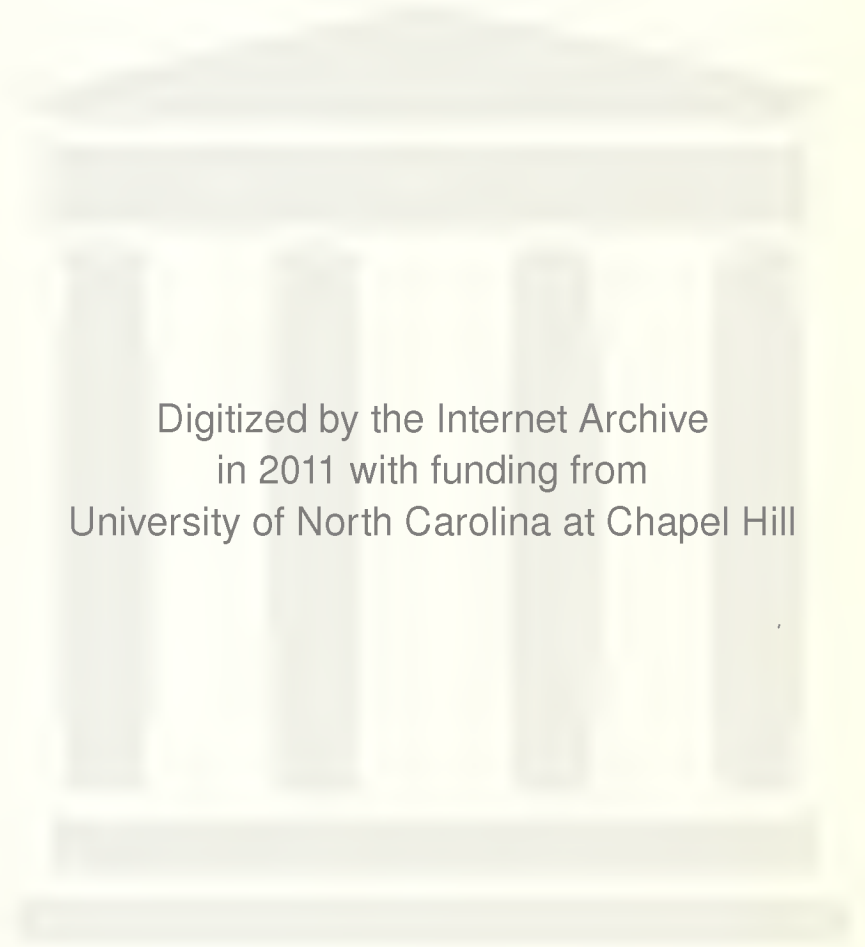

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MUSIC LIBRARY
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THE BOHEMIAN GIRL.

Opera

IN THREE ACTS,

THE MUSIC COMPOSED BY

BALFE.

THE WORDS BY ALFRED BUNN.

EDITED BY ARTHUR SULLIVAN AND J. PITTMAN.

BOOSEY & CO.,
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THE BOHEMIAN GIRL.

DRAMATIS PERSONÆ.

Count Arnheim (*Governor of Presburg*)	*Baritone.*
Thaddeus (*a proscribed Pole*)	*Tenor.*
Florestein (*Nephew of the Count*)	*Tenor.*
Devilshoof (*Chief of the Gipsies*)	*Bass.*
Captain of the Guard	*Bass.*
Officer	*Tenor.*
Arline (*Daughter of the Count*)	*Soprano.*
Buda (*her Attendant*)	*Soprano.*
Queen of the Gipsies	*Soprano.*
Chorus.	

This Opera is founded on a ballet called "*La Gipsy*," derived from Cervantes' tale "*Preciosa*." Its action is as follows:—Count Arnheim, loyal to the Austrian Empire, entertains certain guests at his castle, where they raise the National Standard above the Emperor's statue, the Count meanwhile extolling a soldier's life. The guests depart for the chase without him, his daughter, Arline, a child six years old, accompanying them with her nurse. Thaddeus, an exiled Polish rebel, enters seeking refuge, which he finds in the company of a tribe of passing gipsies, who disguise him by order of their leader, Devilshoof, just in time to escape his pursuers. The huntsmen, with Florestein, a foolish nephew of Count Arnheim, return in terror with the tidings that Arline is attacked by a stag; Thaddeus rushes to her assistance, and restores her unhurt to the Count, whose gratitude induces him to invite the apparent gipsy to join the feast of rejoicing. At this feast Arnheim proposes the Emperor's health, which is declined boldly by Thaddeus, whose life is in danger for this act, but he is protected by the Count; Devilshoof, however, who has shared the republican enthusiasm of Thaddeus, is arrested and confined in the castle. He escapes, and is seen by the distracted company bearing away in his arms Arline, whose abduction suggests his revenge. In Act 2, twelve years have been past in sorrow by the Count; the gipsies are stationed at Presburg ready for a fair, led still by Devilshoof, who catches and robs Florestein, an incautious intruder; the Gipsy Queen, however, commands the restoration of his property; Devilshoof obeys, but reserves a diamond medallion for himself. Arline, reared among the gipsies and tended gently by Thaddeus, wakes from a sleep, and relates a strange dream, which Thaddeus knows is retrospective. She asks the history of her birth, which he hesitates to relate fearing lest her love should leave him. The Gipsy Queen who also loves Thaddeus now irritates Arline into jealousy, whereupon Thaddeus implores her to marry him. Their betrothal is witnessed by the tribe, who now set out for the fair. Here Arline attracts hosts of admirers, amongst them Florestein, who suddenly recognizes his medallion on Arline's neck, where it has been cunningly placed by the Gipsy Queen. In spite of Thaddeus and the tribe, she is seized and conveyed to the Count's castle. Here an accident reveals to the father that the prisoner is his child. Thaddeus implores Arline (Act 3) in a secret interview not to desert him, but the Count spurns the supposed vagabond; when Thaddeus declares himself, and Arnheim is induced to give his daughter to the noble exile. At the feast in their honour the Gipsy Queen with Devilshoof attempts Arline's life, but the gipsy diverts the shot which strikes her who aimed it. The festival proceeds to commemorate the happy fortunes of The Bohemian Girl.

The scene is laid in Presburg and its neighbourhood.

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THE BOHEMIAN GIRL.

ACT I.

Scene I.

The Chateau and grounds of Count Arnheim, *on the Danube, near Presburg. On one side, the principal entrance to the Castle, opposite is a Statue of the Emperor, above which a party is employed raising the Austrian flag.*

[*On the rising of the curtain, the Retainers of* Count Arnheim *are discovered preparing for the chase.*

CHORUS.

Up with the banner, and down with the slave
Who shall dare to dispute the right,
Wherever its folds in their glory wave,
Of the Austrian Eagle's flight;
Its pinion flies
As free in the skies,
As that of the airy king,
And thro' danger fleets
Like the heart that beats
Beneath his plumed wing.

[*After they have fixed the flag they all come forward.*

Now the foeman lieth low, and the battle-field's won,
We may honour in peace what in war we have done.
The stirring chase, the festive board,
The varied charms which each afford,
Shall the day and night beguile;
And care shall be drowned in that glass
Which nothing on earth can surpass
But a lovely woman's smile.

Then up with the banner, &c.

[*At the end of the Chorus,* Count Arnheim *and* Florestein *enter from Chateau* (S.E.L.), *followed by various neighbouring Nobles, Pages, Huntsmen, &c., and his child,* Arline, *attended by* Buda, *&c.*

SOLO.—Count.

A soldier's life
Has been of strife,
In all its forms so much,
That no gentler theme
The world will deem
A soldier's heart can touch.

CHORUS.—Retainers.

Hail to the lord of the soil,
His vassal's love is the spoil
That lord delights to share.

CHORUS.—Hunters.

Away to the hill and glen,
Where the hunter's belted men
With bugles shake the air.

[*The* Count, *after bowing to his friends, sees* Arline *and takes her in his arms.*

Cou.— Ah! who can tell, save he who feels
The care a parent's love reveals,
How dear, fond thing, thou art
To this lone, widow'd heart!

Cho.— Away to the hill and glen, &c.

[*During this, a Retainer brings down* (R.) *a rifle to* Florestein, *who puts it away from him.* Count Arnheim *exits into Chateau. Nobles and Hunters ascend rocks and exeunt.* Arline *petitions* Buda *to let her accompany them, and goes off by a footpath, at side of rocks, with her and* Florestein.

Enter Thaddeus, *breathless and exhausted, in a state of great alarm.*

Tha.—A guard of Austrian soldiers are on my track, and I can no longer elude their vigilance. An

exile from my wretched country, now a prey to the inveterate invader, my only hope is in some friendly shelter. *(Sees the Statue of the Emperor.)* Ah! that tells me I am here on the very threshold of our enemies!

RECITATIVE.—THADDEUS.

Without a country, without a home, without friends and without fortune! Oh, what will become of the proscribed orphan, Thaddeus of Poland?

CAVATINA.

'Tis sad to leave your fatherland,
And friends you loved there well,
To wander on a stranger strand,
Where friends but seldom dwell.
Yet, hard as are such ills to bear,
And deeply though they smart,
Their pangs are light to those who are
The orphans of the heart!

Oh, if there were one gentle eye
To weep when I might grieve,
One bosom to receive the sigh
Which sorrow oft will heave;
One heart the ways of life to cheer,
Though rugged they might be,
No language can express how dear
That heart would be to me!

[*At the end of song, a troop of Gipsies headed by* DEVILSHOOF, *their leader, suddenly appear* (R.), *and are about to seize and rob* THADDEUS, *but presuming by his dress that he is a soldier, they stop and examine him.*

CHORUS.

In the gipsy's life you may read
The life that all would like to lead.

Through the wide world to rove,
Be it sunny or drear,
With but little to love,
And still less to fear:
Sometimes under roof and sometimes thrown
Where the wild wolf makes his lair,
For he who's no home to call his own
Will find a home somewhere.

'Tis the maxim of man,
What's another's to claim;
Then to keep all he can,
And we do the same!
Thus a habit once, 'tis custom grown,
And every man will take care,
If he hasn't a home to call his own
To find a home somewhere.

THA.—The sight of these wanderers has inspired me with a project. (*To* DEV.) Your manner and habit please me. I should like to join your band. I am young, strong, and have, I hope, plenty of courage.

DEV.—Who are you?

THA.—One without money, without home, and without hope.

DEV.—You're just the fellow for us, then!

GIP. *(who is on the look out on rock,* R.)—Soldiers are coming this way.

THA.—'Tis me they are in search of.

DEV.—Indeed! then they'll be cunning if they find you.

[*In a moment they strip the soldier's dress off* THADDEUS, *and as they are putting on a gipsy's frock, &c., over him, a roll of parchment, with seal attached, falls at the feet of* DEVILSHOOF, *who seizes it.*

DEV.—What's this?

THA.—My commission! It is the only thing I possess on earth, and I will never part with it.

[*Snatches it, conceals it in his bosom, and has just time to mix himself with the Gipsies, when a body of the Emperor's soldiers enter in pursuit.*

OFFI. *(scrutinising Gipsies)*—Have you seen anyone pass this way—any stranger?

DEV.—No one—stay—yes; a young Polish soldier ran by just now, and passed up those rocks.

OFFI.—That's he—thanks, friend!—Forward!

[*Exeunt soldiers up rocks.*

DUET AND CHORUS.

DEV.— Comrade, your hand,
We understand
Each other in a breath.
[*Shaking his hand.*
This grasp secures
Its owner yours,
In life, and until death.

THA.— Long as it hold,
With friendly fold.
Mine shall cling to it.

(Aside) By death he means "But—
"If there's a throat to cut,
"Why you must do it!"

CHO.— In the gipsy's life you may read, &c.

THA.— My wants are few—

DEV.— Want we ne'er knew,
But what we could supply.

THA.— Then what is worse
I have no purse—

DEV. — We nothing have to buy.

THA.— My heart 'twill ring—

DEV.— That is a thing
In which we never deal.

THA.— But all I need—

DEV.— 'Twere best indeed
To borrow, beg, or steal.

CHO.— In the gipsy's life you may read, &c.

DEV.— Then rest ye here while we
Explore each spot, and see
What luck there is in store.

THA.— The scenes and days to me,
Which seem'd so blest to be,
No time can e'er restore.

Ensemble.

CHO.—Oh, what is the worth of the richest man's wealth,
Which, the chances are likely, he came to by stealth,
Unless he can rove abroad in the free air,
As free as are we from all sorrow and care.

[*All exeunt* R.—*Loud shouts and alarms are heard, which become more and more distinct, when a body of Huntsmen are seen to cross the tree over the rocks, &c., and exeunt by the path where* ARLINE, *&c., went off. Alarms continue, when* FLORESTEIN *rushes in apparently frightened to death.*

SONG.

FLO.— Is no succour near at hand?
For my intellect so reels,
I am doubtful if I stand
On my head or on my heels.
No gentleman, it's very clear,
Such shocks should ever know,
And when I once become a peer,
They shall not treat me so!

Then let ev'ry vassal arm,
For my thanks he well deserves,
Who from this state of alarm
Will protect my shattered nerves!
To think that one unused to fear
Such fright should ever know;
But let them make me once a peer,
They shall not treat me so!

[*At end of song* THADDEUS *and Peasantry rush in, evincing the greatest alarm and terror.*

THA.—What means this alarm?

PEA.—The Count's child and her attendant have been attacked by an infuriated animal, and are probably killed ere this!

THA.—What do I hear?

[*He perceives the rifle that* FLORESTEIN *has left on the stage, utters an exclamation, seizes it, runs up the rocks, aims, fires, and instantly rushes off. The discharge of the rifle, and the alarm of the Peasantry, bring* COUNT ARNHEIM *and his party to the spot.* DEVILSHOOF *enters at one side at the same time, watching.*

COU.—Whence proceed these sounds of fear, and where is my darling child?

[*All maintain a painful silence, when* THADDEUS *is seen rushing in, conveying* ARLINE, *who is wounded in the arm, and seems faint.*

BUD. *(falling at the* COUNT'S *feet.)*—We were pursued by the wild deer they were chasing, and but for the bravery of this young man *(pointing to* THA.) the life of your child would have been sacrificed.

COU. *(clasping his child in his arms.)*—Praised be Providence her life is saved, for she is all that renders mine happy. *(Looking at her arm, then addressing* BUDA.) Let her wound have every attention, though it presents no sign of danger.

[BUDA *goes into the Castle with* ARLINE, *and* COUNT ARNHEIM *advances to* THADDEUS.

Stranger, accept the hand of one who, however different to you in station, can never sufficiently thank you for the services you have rendered him.

DEV. (*aside.*)—First to serve, and then be thanked by the persecutor of his country. The fellow's mad!

COU.—I trust you will remain, and join the festivities we are about to indulge in; and 'twill gratify me to hear how I can be useful to you.

THA.—I thank your lordship; but—

COU. *(to the Nobles).*—Pray, my friends, join your entreaties to mine.

[*Here the Nobles all surround the* COUNT *and* THADDEUS, *and* FLORESTEIN, *coming up to him, says—*

FLO.—I'm extremely obliged to you for not shooting me as well as my little cousin—and I beg you'll—aw—stay—*(aside)*—A very common sort of personage, apparently.

THA. *(to the* COUNT).—Be it as your lordship wishes.

COU.—Then be seated, friends, and let the fête begin.

[*They all seat themselves at the tables, which have previously been laid on the* O.P. *opposite the Castle.* THADDEUS *takes his seat at the farther end,* FLORESTEIN *occupying a prominent position. When they are seated, a variety of dances are introduced, during which* BUDA *is seen at one of the windows holding on her knee the child, whose arm is bound up. At the termination of the dancing the* COUNT *rises.*

COU.—I ask you to pledge but once, and that is, to the health and long life of your Emperor.

[*Here the Guests fill their glasses, rise, and turning towards the statue of the Emperor, drink, while the Peasantry surround it respectfully.* THADDEUS *alone keeps his seat, on perceiving which,* FLORESTEIN *goes up to the* COUNT, *and points it out to him.*

FLO.—Your new acquaintance, my dear uncle, is not overburdened with politeness or loyalty, for he neither fills his glass nor fulfils your wishes.

COU. *(filling a glass, and going up to* THADDEUS.)—I challenge you to empty this to the health of our Emperor.

THA. *(taking the glass.)*—I accept the challenge, and thus I empty the goblet.

[*Goes up to the statue and throws down the glass with the utmost contempt. A general burst of indignation follows.*

CHORUS OF GUESTS,

Who rise, draw their swords and rush towards THADDEUS.

Down with the daring slave
Who disputes the right
Of a people's delight,
And would their anger brave.

COU.—*(To the Nobles and Guests, interposing between them and* THADDEUS.)

Although 'tis vain to mask
The rage such act demands,
Forgive me if I ask
His pardon at your hands;
If from your wrath I venture to have craved
The life of one, my more than life who saved.

(*To* THAD.)— Stranger, I answer not
One moment for your life;
Quit, while you may, a spot
Where you have raised a strife.
Your longer presence will more excite,
And this will the service you did me requite.

[*Throws* THADDEUS *a purse of gold.* DEVILSHOOF *rushes in.*

DEV.— Where is the hand will dare to touch
One hair of a head I prize so much.
[*Taking the hand of* THADDEUS.
(*To* COU.)— That pulse of pride you boast
Within me beats as high;
You and your titled host,
Proud lord, I do defy.

FLO.—*(Aside, with a glass in one hand, and a leg of a bird in the other.)*
Upon my life 'tis most unpleasant
Just as one had attack'd a pheasant.

[THADDEUS, *who had taken up the purse, and seeing himself and* DEVILSHOOF *surrounded by the Nobles and Guests, throws the purse at the* COUNT'S *feet.*

THA.— Take back your gold, and learn to know
One—above aught you can bestow.

CHORUS OF NOBLES, &c.

Down with the daring slave
Who would our fury brave.

DEV.— Stand back ye craven things;
Who dares obstruct our path
Upon his rashness brings
The vengeance of my wrath.

[DEVILSHOOF, *defending* THADDEUS, *retreats, pressed upon by the Nobles, Guests, &c., when the* COUNT *orders a party of his Retainers to divide them; they seize* DEVILSHOOF *and take him into the castle.*

COU.—Seize him and bind him, and there let him find
Escape from those walls better men have confined.

[*Here a party of Huntsmen and Retainers separate* THADDEUS *and* DEVILSHOOF; *they march* THADDEUS *off, and exeunt among the rocks, while* DEVILSHOOF *is dragged into the castle.*

DEV. *(As they are dragging him off.)*—
Tho' meshed by numbers in the yoke
Of one by all abhorr'd,
Yet tremble, worthless lord,
At the vengeance you thus provoke.

CHO.— Down with the daring slave
Who would our fury brave?

[DEVILSHOOF *is dragged off into the castle; the* COUNT, *Nobles, &c., reseat themselves, when other dances are introduced and the festival continues.* BUDA *is seen to leave the window at which she has been seated with* ARLINE, *and she enters and converses with the* COUNT. *In the midst of the most joyous movements of the dance,* DEVILSHOOF *is seen descending from the roof of the castle, until he reaches the window of* ARLINE'S *chamber, into which he is seen to enter and to shut it immediately.* BUDA *then enters the castle, and in a minute afterwards the festivities are interrupted by a violent shrieking, the window is thrown open, and* BUDA, *pale, and with dishevelled hair, signifies by her gestures that* ARLINE *has disappeared.*

CHO.— What sounds break on the air?
What looks of wild despair
A grief as wild impart.

COU.— My child! that word alone,
With agonizing tone,
Bursts in upon my heart!

[COUNT *and Nobles dash into the castle. A general movement of all—some are seen at the window of* ARLINE'S *chamber signifying that she is gone.*

CHO.— Be every hand prepared
Their liege lord's halls to guard,
With devotion whose bond
All ties is beyond.

FLO. *(kneeling, and appearing greatly alarmed.)*—
Why, what with dancing, screaming, fighting,
One really is a shocking plight in,

And it puzzles quite one's wit
To find a place to pick a bit.

[*The* COUNT *rushes from the castle, dragging* BUDA, *and followed by Nobles.* BUDA, *trembling, falls on her knees.*

COU.— Wretch! monster! give me back
The treasure of my soul;
Go—all—the spoiler's footsteps track
That treasured prize who stole.

But no, vain hope! unless we pray to Him
Who healeth all sorrow, with suppliant limb.

PRAYER.

Thou, who in might supreme,
O'er the fate of all reignest,
Thou, who hope's palest beam
In the mourner sustainest;
Vouchsafe to lend an ear
To the grief of the wailer,
Cut short the dark career
Of the ruthless assailer.

[*During the prayer,* DEVILSHOOF *is seen climbing up the rocks with* ARLINE *in his arms.*

CHORUS.

Follow, follow, with heart and with arm,
Follow, follow, and shelter from harm
The pride of Arnheim's line,
Where all its hopes entwine.

Follow, follow,
O'er brake and through hollow!
Climb the hill, ford the stream,
High in air weapons gleam!

Dash through where danger lies;
Danger—aye, death, despise!
To save let all combine
The pride of Arnheim's line.

[*At the most animated part of the Chorus, bodies of Gentry, Retainers, Servants, &c., are seen rushing towards the rocks, and over every part, in pursuit of* DEVILSHOOF, *who, perceiving his situation, knocks away, the moment he has crossed it, the trunk of the tree which serves as a bridge between the two rocks, and thus bars their passage.* COUNT ARNHEIM, *in his distraction, is about to throw himself into the gulf—he is held back by attendants, into whose arms he falls senseless. Some are in the attitude of prayer—others menace* DEVILSHOOF, *who, folding* ARLINE *in his large cloak, disappears in the depths of the forest.*

ACT II.

NOTE.—Twelve years are supposed to elapse between the First and Second Acts.

SCENE I.

Street in Presburg, by moonlight—Tent of the Queen of the Gipsies, large curtains at the back—it is lighted by a lamp. On the opposite side of the stage are houses —one of which, an hotel, is lighted up.

[ARLINE *is discovered asleep on a tiger's skin—* THADDEUS *is watching over her. As the curtain rises a Patrol of the City Guard marches by, and as soon as they are gone off* DEVILSHOOF *and a party of Gipsies, wrapped up in cloaks, suddenly appear.*

CHORUS.

Silence, silence!—the lady moon
Is the only witness now awake,
And weary of watching, perchance she soon
To sleep will herself betake.

Silence, silence! from her throne in air
She may look on and listen, for aught we care;
But if she attend unto our behest,
She will quietly go unto her rest.

SOLO.—DEVILSHOOF.

There's a deed to do whose gains
Will reward the risk and the pains—
[*The Gipsies all draw their daggers and appear delighted.*
Fie, fie! to a gentleman when you appeal,
You may draw his purse without drawing your steel;
With bows, and politeness, and great respect,
You may take more than he can at first detect.
[*Pointing to the lighted windows of the hotel.*
See, where in goblets deep
What sense they have they steep.
Watch here! till each to his home
Shall reel on his doubtful way.
Watch here! and the goblet's foam
Will make him an easy prey.
Silence, silence! this way, this way!

[*As the Gipsies retire up the stage,* FLORESTEIN *staggers out of the hotel—he is elegantly dressed, with chain, rings, &c., and a rich medallion round his neck.*

FLO.—Wine, wine! If I am heir
To the Count—my uncle's—line— [*Hiccup.*
Where's the fellow—will dare
To refuse his nephew—wine? [*Hiccup.*
That moon there, staring me in the way,
Can't be as modest as people say,
For meet whom she will, and in whatever spot,
She often looks on at what she ought not.
Wine! wine! wine!

[*The Gipsies have by this time advanced, and* DEVILSHOOF *goes politely up to* FLORESTEIN.

DEV.—My ear caught not the clock's last chime,
And I beg to ask the time?

[FLORESTEIN *reels, recovers a little, and after eying* DEVILSHOOF—

FLO. (*aside*).— If the bottle has prevailed,
Yet whenever I'm assailed,
Though there may be nothing in it,
I am sobered in a minute—
(*to* DEV.) Your are really so polite,
That (*pulling out his watch*) 'tis late into the night.

DEV. (*taking the watch and putting it into his fob*)—
You are very kind—can it really be!
Are you sure it is so late?

FLO. (*assuming courage*)—May I beg to ask——?

DEV.— I am grieved to see
Any one in such a state,
And will gladly take the utmost care
Of the rings and chains you chance to wear.

[*Taking from* FLORESTEIN *his rings, chain, and the rich medallion.* FLORESTEIN *draws his sword).*

FLO.—What I thought was politeness is downright theft,
And at this rate I soon shall have nothing left.

[*At a sign from* DEVILSHOOF *the Gipsies instantly surround* FLORESTEIN, *and take every valuable from him.*

CHO.— Advance with caution, let every man
Seize on, and keep whatever he can.

[*During the Chorus* DEVILSHOOF *makes off with the medallion, and the others are dividing the rest of the spoil, when a female appears in the midst of them, drops her cloak, and discovers their* QUEEN. *The Gipsies appear stupefied.*

QUEEN.— To him from whom you stole,
Surrender back the WHOLE.

[*The Gipsies return the different things to* FLORESTEIN.

FLO. (*trembling and looking over the things*)—
Thanks, madam,—lady—but might I request
A medallion in diamonds—worth all the rest.

[*At a sign from the* QUEEN, *who seems to command its restitution,*

CHORUS OF GIPSIES.

On our chieftain's share we ne'er encroach,
And he fled with that prize at your approach.

QUE. (*to* FLORESTEIN)—Be your safety my care—

FLO. (*trembling*)— I'm in precious hands.

QUE. (*to Gipsies*).—Follow and list to your Queen's commands.

CHO.—Yes, we will list to our Queen's commands.

[*Exit* QUEEN, *holding* FLORESTEIN, *all of a tremble, with one hand, and beckoning the Gipsies to follow, with the other. As soon as they have gone off,* ARLINE, *who has been awakened by the noise, comes from the tent, followed by* THADDEUS.

ARL.—Where have I been wandering in my sleep? and what curious noise awoke me from its pleasant dream? Ah, Thaddeus, would you not like to know my dream? Well, I will tell it you.

THE GIPSY GIRL'S DREAM.

I dream'd that I dwelt in marble halls,
With vassals and serfs at my side,
And of all who assembled within those walls
That I was the hope and pride.
I had riches too great to count—could boast
Of a high ancestral name;
And I also dream'd, which charmed me most,
[*Taking both his hands in hers.*
That you loved me still the same.

I dream'd that suitors besought my hand,
That knights upon bended knee,
And with vows no maiden heart could withstand,
That they pledged their faith to me.
And I dream'd that one of this noble host
Came forth my hand to claim;
Yet I also dream'd, which charmed me most,
That you lov'd me still the same.

[*At the end of the ballad* THADDEUS *presses* ARLINE *to his heart.*

ARL.—And do you love me still?

THA.—More than life itself.

ARL.—Yet is there a mystery between our affections and their happiness that I would fain unravel (*pointing to her arm*). The mark on this arm, which I have seen you so often contemplate, is the key to that mystery. By the love you say you bear me, solve it.

DUET.

THA. (*taking her hand and pointing to the mark*)—
That wound upon thine arm,
Whose mark through life will be,
In saving thee from greater harm,
Was there transfixed by me.

ARL.— By thee?

THA.— Ere on thy gentle head
Thy sixth sun had its radiance shed,
A wild deer, who had lain at bay,
Pursued by hunters cross'd thy way;
But slaying him I rescued thee,
And in his death throe's agony
That tender frame, by his antler gored,
This humble arm to thy home restor'd.

ARL.— Strange feelings move this breast
It never knew before,
And bid me here implore
That you reveal the rest.

THA.— The secret of her birth
To me is only known,
The secret of a life whose worth
I prize beyond my own.

ARL.— The secret of my birth
To him is fully known,
The secret of a life whose worth
I prize beyond my own.

Ensemble.

ARL.—Speak, tell me, ease my tortured heart,
And that secret, evil or good, impart.

THA.—I will tell thee, although the words may sever
One who so loves thee, from thy love for ever.

ARL.—Where is the spell hath yet effaced
The first fond lines that love hath traced,
And after years have but imprest
More deep in love's confiding breast?

THA.—And yet few spells have e'er effaced
The first fond lines that love hath traced,
And after years have but imprest
More deep in love's confiding breast.

Ensemble.

[*At the end of the duet* THADDEUS *throws himself, in an ecstacy, at the feet of* ARLINE, *and is bathing her hand with kisses, when the back curtains of the tent are withdrawn, and the* QUEEN *appears, pale and trembling with passion. She advances towards* ARLINE, *and pointing to* THADDEUS—

QUE.—And dare you aspire to the love of him who possesses the heart of your Queen?

ARL.—I possess *his* heart, and will yield the possession to no one. He is the saviour of my life, and the only friend that I have in all the tribe: he has sworn how much he loves me.

QUE.—Loves you!

ARL.—Yes; let him speak for himself, and choose between us.

QUE.—Be it so.

[THADDEUS, *who has been anxiously watching the two, here runs and embraces* ARLINE. *She surveys the* QUEEN *with an air of triumph.*

ARL. (*to the* QUEEN).—I made no idle boast. (*Then to* THADDEUS) Summon our comrades hither.

[*The* QUEEN *is standing in the centre, while* THADDEUS *calls the Gipsies together, who enter on all sides and surround the* QUEEN, *and appear to ask what is going on.*

CONCERTED PIECE.

ARL.— Listen, while I relate
The hopes of the Gipsy's fate.
I am loved by one, by one I love
All other hearts above,
And the sole delight to me
[*Taking the hand of* THADDEUS.
Is with him united to be.

CHO.— Happy and light of heart be those
Who in each bosom one faith respose!

DEV. (*aside—maliciously pointing to the* QUEEN) —
A rival's hate you may better tell
By her rage than by her tears,
And it, perchance, may be as well
To set them both by the ears.

(*To* QUE.) As queen of the tribe, 'tis yours by right,
The hands of those you rule to unite.

CHO. (*to the* QUEEN, *who draws back and hesitates*) —
In love and truth, by thee
Their hands united be.

ARL. (*partly inclining in supplication*)—
A rival no more, but a subject see,
Asking thy blessing on bended knee.

THA. (*raising her*)—
Debase not thyself, but rather lose
The boon, and a fate less wayward choose.

CHO. (*urging the* QUEEN)—
In love and truth, by thee
Their hands united be.

QUE. (*haughtily advancing and taking the hands of* ARLINE *and* THADDEUS)—
Hand to hand, and heart to heart,
Who shall those I have mated part?
By the spell of my sway,
Part them who may. [*Joining their hands.*

CHO.— Happy and light of heart be those
Who in each bosom one faith repose.

[*During this scene the stage has been growing somewhat lighter.*

A Gipsy enters.

GIP.—Morning is beginning to dawn, and crowds of people are already flocking towards the fair; the sports begin with daylight.

QUE.—Summon the rest of the tribe, and meet me forthwith in the public square. (*To* DEVILSHOOF.) Do you remain to bear my further orders.

[*Exeunt* THADDEUS *and* ARLINE, *hand in hand, followed by the other Gipsies, repeating Chorus.*

DUET.

QUE.—This is thy deed—seek not to assuage
My jealous fears and a rival's rage.

DEV.—I neither fear nor seek to calm—

QUE. (*aside to* DEVILSHOOF.)—
Revenge is the wounded bosom's balm.
That jewel with which thou hast dared to deck
Thy foredoomed neck,
Answer me—where did'st thou get it—where?

DEV.—'Twas entrusted to my care.

QUE.—This very night, on this very spot
Thy soul for once its fears forgot,
And a drunken galliard, who cross'd thy way,
Became thy prey—

DEV.—Fiend born, 'twere vain to fly
The glances of her searching eye.

QUE.—Down on thy knee, and that gem restore,
E'en in thy shame amazed,
Or long years of sin shall deplore
The storm which thou has raised.
DEV. (*aside*) It best might be the prize to restore,
Much as I seem amazed;
Oh! hereafter I may deplore
The storm which I have raised.
Ensemble.

[*Kneeling and presenting the medallion to the* QUEEN.
Queen, I obey.

QUE.— 'Tis the wisest thing
Thy coward soul could do.
[*Takes medallion.*

DEV. (*aside*) Who from my grasp such prize could ring,
The doing it may rue.

QUE.— Depart and join the rest.

DEV.— I do thy high behest.

(*Aside*) The wrongs we forgive not and cannot forget,
Will the edge of our vengeance more sharply whet.
QUE.— The wrongs we forgive not and cannot forget,
Will the edge of our vengeance more sharply whet.
Ensemble.

[*Exeunt the* QUEEN *and* DEVILSHOOF *at separate sides.*

SCENE II.

Another Street in Presburg. Daylight.

Enter ARLINE, *in a fanciful dress, followed by a troup of Gipsies. She has a tambourine in her hand.*

CHORUS.

In the gipsies' life you may read
The life that all would like to lead

SONG.—ARLINE.

Come with the gipsy bride!
And repair
To the fair,
Where the mazy dance
Will the hours entrance,
Where souls as light preside!

Life can give nothing beyond
One heart you know to be fond;
Wealth with its hoards cannot buy
The peace content can supply.
Rank in its halls may not find
The calm of a happy mind;
So repair
To the fair,
And they all may be met with there.

Love is the first thing to clasp,
But if he escape your grasp,
Friendship will then be at hand,
In the young rogue's place to stand;
Hope, too, will be nothing loth
To point out the way to both;
So repair
To the fair,
And they all may be met with there.

CHORUS.

In the gipsies' life you may read
The life that all would like to lead.

[*Exit* ARLINE, *followed by the tribe of Gipsies.*

SCENE III.

A Grand Fair in the Public Platz of Presburg. On one side a large hotel, over which is inscribed "The Hall of Justice." Various groups of Gentry, Soldiers, Citizens, and Peasantry cover the stage. Foreign shops are seen in various parts, curious Rope Dancers, Showmen, Waxwork, a Quack Doctor, Exhibitions, &c., &c., are dispersed here and there. Flags hung out at the windows, and ringing of bells enliven the scene.

CHORUS.

Life itself is at the best
One scene in mask of folly drest;
And there is no part of its wild career,
But you will meet with here!
To these symbols of life your voices swell,
Vive la masque, et vive la bagatelle.

[*At the end of the Chorus and during the Symphony, a movement is perceived at the further end of the place, which is followed by the entrance of a double party of men Gipsies, headed by* DEVILSHOOF *and* THADDEUS, *who force a passage down the centre of the staye, which they occupy; they then open their ranks, when another file of female Gipsies, headed by their* QUEEN *and* ARLINE, *passes down them;* FLORESTEIN *and a party are seen watching them with great curiosity.*

QUARTET.—ARLINE, QUEEN, THADDEUS, and DEVILSHOOF.

From the valleys and hills,
Where the sweetest buds grow,
And are watered by rills
Which are purest that flow—
Come we! come we!

CHORUS.

Light of heart, fleet of foot, reckless of slight or gibe,
Who can compare with the free happy gipsy tribe.

[*During this, some of the Gipsies have been enacting characteristic Dances, when* ARLINE, *carrying a flower basket in her hand, glides round to the assembled company and sits down.*

SOLO.—ARLINE.

Sir Knight, and lady, listen!
That bright eye seems to glisten.
(To a lady.)
As if his trusted tale
Did o'er thy sense prevail!
(To another—pointing to her heart.)
Pretty maiden, take care, take care,
What havoc love maketh there.
(To a third—pointing to a ring on her finger.)
And this token, from love you borrow,
Is the prelude of many a sorrow:
There are those who have lived who knew
The gipsy's words to be true.

Cho. (as the same dance of the other Gipsies continues.)
Light of heart, fleet of foot, reckless of slight or gibe,
Who can compare with the free, happy gipsy tribe?

[*At the end of the dance and chorus,* COUNT ARNHEIM *and some Officers of State enter; his hair has become grey, his step is slow, and his appearance is that of sorrow. He is accosted by* FLORESTEIN.

FLO.—My dear uncle, it delights me to see you amongst us, and here is a little gipsy girl that would delight you still more (*aside*), if you had my blood in your veins; she's positively a charming creature.

COU.—I have lost the taste of joy, and the sight of youth and beauty recalls to my memory that treasure of both, my loved and lost Arline.

[*He gazes attentively at* ARLINE, *sighs heavily, then exit with his retinue into the Hall of Justice.*

FLO. *(to a party of his friends)*—It's no use restraining me—I'm positively smitten. *(Breaks from them and goes up to* ARLINE.) Fair creature, your manner has enchanted me, and I would fain take a lesson from you.

ARL.—In politeness, sir? By all means: to begin then, whenever you address a lady always take your hat off.

FLO.—Very smart *(with a titter)*—'pon my word—very smart. Your naïveté only increases the feelings of admiration and devotion which a too susceptible heart—

ARL. *(bursting out laughing)*—Ha! ha! ha!

FLO.—Your indifference will drive me to despair.

ARL.—Will it really?

FLO.—Do not mock me, but pity my too susceptible nature, and let me print one kiss upon—

[*Here* ARLINE *gives him a violent slap on the face; the* QUEEN, *who has gone up the stage with* THADDEUS, *now brings him on one side and points out the situation of* ARLINE *and* FLORESTEIN; *he is about to rush upon* FLORESTEIN *just as* ARLINE *has slapped his face; on receiving it, he turns round and finds himself between the two, and both are laughing in his face.*

QUE. *(eyeing* FLORESTEIN.)—It is the very person from whom they stole the trinkets I made them give him back again.

[*taking the medallion from her bosom.*
This, too, is his, and now my project thrives.

[FLORESTEIN *turns up the stage to join his party, and the* QUEEN *crosses to* ARLINE.

You have acted well your part, and thus your Queen rewards you. *(Places the medallion round her neck.)* Forget not the hand who gave it.

ART. *(kneeling and kissing the* QUEEN'S *hand.)*—Let this bespeak my gratitude.

QUE.—And now let our tribe depart.

[*Chorus and dance repeated, and the Gipsies are all about to march off.* THADDEUS *and* ARLINE *bring up the rear of their body, and, as they are going off,* FLORESTEIN, *who, with his friends, has been watching their departure, perceives his medallion on the neck of* ARLINE—*he breaks through the crowd and stops her—she and* THADDEUS *come forward.*

FLO.—Though you treated me so lightly some moments past, you will not do so now. That medallion is mine; my friends here recognize it.

ALL.—We do, we do!

[*Here* DEVILSHOOF *is seen to steal off.*

FLO.—And I accuse you of having stolen it.

ARL.—Stolen! It was this instant given me by our Queen, and she is here to verify my words.

[ARLINE *runs about looking everywhere for the* QUEEN.

FLO.—That's an everyday sort of subterfuge. *(To the crowd.)* Worthy people and friends, that medallion on her neck belongs to me, and I accuse her or her accomplices of having robbed me.

CONCERTED PIECE.

Chorus of Populace surrounding ARLINE.

Shame! shame! let us know the right,
And shame on the guilty one alight!

THA. (*rushing before* ARLINE *to shield her.*)—
He who a hand on her would lay,
Through my heart must force his way.

CHO.— Tear them asunder, but still protect
Until they can prove what they but suspect.

ARL.— To all who their belief have leant,
Heaven can attest I am innocent.

[FLORESTEIN, *who has during this movement entered the Hall of Justice, is now seen returning, followed by a strong guard, who file off each side of the steps.*

FLO. (*to Captain of Guard, pointing to* ARLINE.)—
There stands the culprit, on you I call;
Conduct her away to the Hall—to the Hall.

[ARLINE *looks at him with great contempt; the Gipsies perceiving her danger range themselves around her.* THADDEUS *breaks from those who are holding him and rushes up to her.* FLORESTEIN *has got behind the* CAPTAIN OF THE GUARD, *who gives orders for his men to seize* ARLINE, *upon which the Gipsies draw their daggers. A conflict ensues, in which the Guard maintains possession of* ARLINE. *A body of the populace re-seize* THADDEUS, *and the Gipsies are routed.*

CAP. OF G.—They who would brave the law,
Against themselves but draw
The aid of which they stood in need,
And aggravate their guilty deed.

FLO.— Now it is with the law,
I beg leave to withdraw.
A glass of wine I greatly need,
For it has hurt my nerves indeed.

THA.— Free me, or else the law
Upon your heads ye draw.
It's aid you may live to need,
Who smile upon this daring deed.

GUA.— If ye dare brave the law,
Upon your heads ye draw
The aid of which ye stand in need,
And aggravate their guilty deed.

GIP.— Why should we fear the law,
Or all the arms ye draw,
While of our aid she stands in need
And guiltless is of such a deed.

Ensemble.

[ARLINE *is conducted by a file of the Guard, led by the* CAPTAIN, *and preceded by* FLORESTEIN *and his party into the Hall of Justice; the people follow in a mass, while* THADDEUS *is detained by those who first seized him, and as* ARLINE *is going up the steps, the figure of the* QUEEN *is seen in an attitude of triumph over her rival's fall.*

SCENE IV.

Interior of COUNT ARNHEIM'S *Apartment in the Hall of Justice—a view of the last scene visible through one of the windows at the back. A full-length portrait of* ARLINE, *as she was in the first Act, hangs on the wall, state chairs, &c. An elevation or dais on the* O.P. *side.*

[COUNT ARNHEIM *enters thoughtful and dejected, he contemplates* ARLINE'S *portrait and wipes the tear from his eye.*

RECITATIVE.

Whate'er the scenes the present hour calls forth before the sight,
They lose their splendour when compared with scenes of past delight.

SONG.

The heart bow'd down by weight of woe
To weakest hope will cling,
To thought and impulse while they flow,
That can no comfort bring.
With those exciting scenes will blend
O'er pleasure's pathway thrown,
But mem'ry is the only friend
That grief can call its own.

The mind will in its worst despair
Still ponder o'er the past,
On moments of delight that were
Too beautiful to last.
To long departed years extend
Its visions with them flown;
For mem'ry is the only friend
That grief can call its own.

[*At the end of the song, a confused noise is heard outside, when the* CAPTAIN OF THE GUARD *enters.*

CAP.—A robbery has been committed, and the accused is now in the Hall awaiting the pleasure of your lordship, as chief magistrate of the city, for examination.

COU.—Bring the parties before me.

[*The* CAPTAIN *arranges the magisterial chair* O.P., *bows, and exit.*

Anything to arouse me from these distracting thoughts, though the sole happiness I now enjoy is in the recollection of my long-lost child.

[*Seats himself, when the doors are violently opened, and a mob of Citizens, Guards, and Gentry enter.* FLORESTEIN, *who is in the midst of them, instantly rushes up to the* COUNT.

FLO.—It is your lordship's nephew—I, who have been robbed!

COU.—Some folly of yours is for ever compromising my name and that of your family.

FLO.—But I am in this instance the victim—I have been robbed, and there stands the culprit.

[*Pointing to* ARLINE *standing in the centre, pale and with dishevelled hair, but still haughty in her demeanour.*

COU. (*aside*)—'Tis she I saw but now in the public square. That girl—so young, so beautiful—commit a robbery, impossible!

FLO.—She stole this medallion belonging to me—we found it upon her.

COU. (*addressing* ARLINE)—Can this be true?

ARL. (*looking contemptuously at* FLORESTEIN, *and turning with dignity to the* COUNT)—Heaven knows I am innocent, and if your lordship knew my heart, *you* would not deem me guilty.

COU.—Her words sink deep into my breast. Childless myself, I fain would spare the child of another. (*To* FLORESTEIN.) What proofs have you of this?

FLO. (*pointing to his friends*)—My witnesses are here, who all can swear they saw it on her neck.

ALL.—We can.

COU.—Still does my mind misgive me. (*To* ARLINE, *in a kind tone.*) My wish is to establish your innocence—explain this matter to me, and without fear.

ARL.—That medallion was given to me by the Queen of the tribe to which I belong—how it became in her possession I know not. But a light breaks in upon me—I see it all—I chanced to incur her displeasure, and to revenge herself upon me she has laid for me this shameful snare, into which I have innocently fallen, and of which I have become the victim.

[*Hiding her face in her hands and weeping.*

COU. (*with a struggle*)—I believe your tale, and from my heart I pity the inexperience which has led to the ruin of one who seems above the grade of those she herds with; but in the fulfilment of duty I must compromise the feelings of nature, and I am forced to deliver you into the hands of Justice.

ARL. (*to the* COUNT.)—To you, my earthly—to Him, my heavenly Judge, I re-assert my innocence. I may be accused, but will not be degraded, and from the infamy with which I am unjustly threatened, thus I free myself.

[*She draws a dagger from beneath her scarf, and is about to stab herself, when* COUNT ARNHEIM *rushes forward, seizes her arm, and rests the dagger from her.*

FINALE.

COU.—Hold! hold!
We cannot give the life we take,
Nor re-unite the heart we break!
Sad thing—

[*Taking the hand of* ARLINE, *and suddenly seeing the wound on her arm.*

What visions round me rise,
And cloud, with mists of the past, mine eyes!
That mark! those features! and thy youth!

[*Dragging* ARLINE *forward, and in great agitation.*

My very life hangs on thy truth—
How came that mark?

ARL. (*Recollecting* THADDEUS'S *words.*)—

Ere on my head
My sixth sun had its radiance shed,
A wild deer, who had lain at bay,
Pursued by hunters cross'd my way;
My tender frame, by his antler gor'd,
An humble youth to my home restor'd.
The tale he but this day confess'd
And is near at hand to relate the rest.

[*Here a tumult is heard, and* THADDEUS, *having escaped from those who confined him, breaks into the room, and rushes into the arms of* ARLINE. *The* COUNT, *on seeing him, reels back. A general excitement prevails.*

COU.—With the force of fear and hope
My feelings have to cope!

ARL. (*Approaching the* COUNT, *and pointing to* THADDEUS, *who starts on beholding him.*)

'Tis he the danger brav'd;
'Tis he my life who saved.

SOLO.

COU. (*Seizing* ARLINE *in his arms and in a transport of joy.*)—

Mine own, my long lost child!
Oh, seek not to control
This frantic joy, this wild
Delirium of my soul!
Bound in a father's arms,
And pillowed on his breast,
Bid all the rude alarms
That assail'd thy feelings, rest.

[COUNT *clasps* ARLINE *to his heart; kisses her head, hands, and hair, shedding tears of joy.*

ARL. (*Bewildered, starts from the* COUNT, *and runs to* THADDEUS)—

Speak—speak! this shaken frame,
This doubt, this torture, see—
My hopes—my very life—my fame
Depend on thee.

THA. (*Pointing to* COUNT ARNHEIM, *with deep emotion, aside.*)—

Dear as thou long hast been,
Dear as thou long wilt be,
Mourned as this passing scene
Will be through life by me,
Though his heart, and none other like mine can adore thee,
Yet (*aloud*) thou art not deceived—'TIS thy father before thee!

[ARLINE *staggers, and then rushes into the* COUNT'S *arms.*

CHO.— Prais'd be the will of heav'n
Whose light on them smil'd,
And whose bounty hath given
The father his child!

COU.— Prais'd be the will of heav'n,
Whose light o'er me smiled,
And whose bounty hath given
A father his child!

ARL.— Prais'd be the will of heav'n,
Whose light o'er me smiled,
And whose bounty hath given
A father his child!

THA.— Though from this bosom riven,
That heart is beguil'd,
The bereavement hath giv'n
The father his child!

Ensemble.

[THADDEUS *hides his face in his hands, much moved.*

DEV. (*Suddenly emerging from the crowd, and dragging* THADDEUS *away.*
Better to go ere driven
Than e'er be revil'd,
For the hounty hath giv'n
The father his child!

CHO.— Prais'd be the will of heav'n,
Whose light on them smiled,
And whose bounty hath giv'n
The father his child!

Ensemble.

ACT III.

SCENE I.

A Splendid Saloon in the Castle of COUNT ARNHEIM. *On the ground floor, a large window at the back opening on the Park. On the* O.P. *side, the door of a small Cabinet, doors at the back, leading into spacious Galleries.*

Enter ARLINE, *elegantly dressed for a ball.*

ARL. The past appears to me but a dream, from which I have at length awakened. Yet my heart recalls enough to convince me it was all reality. When I think of the wandering life I led, my memory will revert to him who in every trial preserved its honour. who twice restored me to a father's arms, and at length to a father's home.

COUNT ARNHEIM *enters with* FLORESTEIN—ARLINE *runs into his arms.*

COU.—Every moment you leave me is a moment of of unhappiness. I am jealous of whatever divides us, short as may be the iuterval. On a night of so much joy, when so many friends are to assemble and participate in your father's delight, let me intercede for one you have too much cause to be angry with.

ARL. (*averting her head.*) The very sight of him disturbs me. (*To the* COUNT.) The wishes of my dear father I would cheerfully comply with, but the repugnance I cannot overcome.

FLO. (*falling on his knee.*)—Fair cousin, let me plead my own cause, and express the—aw—sorrow I really feel at having for an instant believed it possible —in fact, I never in reality—

Enter a SERVANT.

What the devil do you want at such a critical part of one's conversation? [*Servant crosses to the* COUNT.

SER.—The castle is filling with guests who enquire for your lordship. [*Exit.*

COU. (*to* ARLINE.)—Let us hasten to meet them, and afford me the joy of making you known to all.

ARL.—Allow me but time to fortify myself for a ceremony I am a stranger to, and I will follow you.

FLO.—That is but reasonable, uncle—I will live in hopes of my cousin's forgiveness, which can alone restore my—peace—of mind. [*Aside.*] I shall positively expire if I don't lead off the first quadrille with her. [*Exeunt* COUNT *and* FLORESTEIN.

ARL.—I am once more left to my thoughts, and all the deep regrets which accompany them; nothing can drive the recollection of Thaddeus from my mind, and the lonely life I led was to me far happier than the constrained one I now pass; and the graceful dress of the gipsy girl becomes me more than all this gaudy apparel of nobility. (*Going round the room to see if any one is watching.*) Now no eye beholds me I may at least indulge in a remembrance of the past. (*Goes to the Cabinet* O.P. *and brings out her gipsy dress.*) The sight of this recalls the memory of happy days, and of him who made them happy.

[*As she is contemplating the dress, the window at the back suddenly opens, and* DEVILSHOOF *springs into the apartment.*

ARL. (*screaming.*)—Ah! what seek you here with me?

DEV.—Hush! fear not; but be silent. I come to ask you to rejoin our tribe—we have never ceased to feel the loss of one liked more than all the rest.

ARL.—Impossible! Leave me, I pray, and let me forget we have ever been acquainted.

DEV.—I have brought with me one who has, undoubtedly, greater powers of persuasion than I can pretend to.

[*Here* THADDEUS *appears at the window, enters the room, and* ARLINE, *unable to restrain her feelings, rushes into his arms.*

THA.—In the midst of so much luxury, so much wealth and grandeur, I thought you had forgotten me.

ARL.—Forgotten you! Had I nothing else to remind me of you, this (*pointing to the gipsy's dress*) would always speak to me of you. Forgotten you!

THA.—The scenes in which you now move may drive from your memory every trace of the past, and I only come, to ask—to hope—that you will sometimes think upon me.

[DEVILSHOOF *goes up to the window, on the look-out.*

AIR.

When other lips and other hearts
Their tales of love shall tell,
In language whose excess imparts
The power they feel so well:
There may, perhaps, in such a scene,
Some recollection be
Of days that have as happy been,
And you'll remember me.

When coldness or deceit shall slight
The beauty now they prize,
And deem it but a faded light
Which beams within your eyes;
When hollow hearts shall wear a mask
'Twill break your own to see;
In such a moment I but ask
That you'll remember me.

[*At the end of the song* ARLINE *goes up to* THADDEUS, *and with great emphasis says*—

ARL.—Whatever may be our future lot, nothing should persuade you that I can ever cease to think of—ever cease to love you.

THA. (*overjoyed.*)—My heart is overpowered with happiness. Yet alas! 'tis but of short duration, for I must leave you now for ever.

ARL.—Oh, no, no! say not so! I cannot live without you.

THA.—And will you then forsake your home, your kindred, all! and follow me?

TRIO.

THA. (*to* ARLINE.)—
Through the world wilt thou fly
From the world with me?
Wilt thou Fortune's frowns defy,
As I will for thee?

ARL. (*to* THADDEUS.)—
Through the world I will fly
From the world with thee,
Could I hush a father's sigh
That would heave for me.

DEV. (*coming down—to* THADDEUS.)—
All the world hither fly,
Come away with me!
Never let a lover's sigh
Ruin bring on thee!

Ensemble.

Hasten! hasten! thy safety calls:
See where they throng the halls!
This way! [*Going towards the window.*

ARL. (*stopping* THADDEUS.)—
Stop! do not snap the string
Of the fondest tie
In my memory
To which the heart can cling.

THA.—I am chained by fate to the spot.

DEV. Nearer they come!

ARL.— Oh, leave me not.

THA.—Oh, where should affection's feelings rest,
If they may not repose on affection's breast?
Better to die than to live to grieve
Over the pangs such partings leave!

DEV. (*still looking out.*)—
A moment more you and your doom is cast!

ARL. (*aside.*)—The hopes that were brightest—the dreams of the past,
In the fulness of promise recede,
And render the prospect dark indeed.

DEV.—Escape is hopeless.

ARL. (*pointing to the cabinet.*)—Enter here!
Where detection we need not fear!

THA.—If it were not for thee, I would here await
The venom'd shafts of their deadliest hate.
DEV.—Though here you may linger, I will not await
The certain blow of their power and hate.
ARL.—Oh, if only for me no longer await
The venom'd shafts of their deadliest hate.

Ensemble.

[THADDEUS *has barely time to take refuge in the cabinet, and* DEVILSHOOF *to escape by the window, when the great doors are thrown open, and a brilliant assemblage enters, led by* COUNT ARNHEIM, FLORESTEIN, *&c.* COUNT *takes* ARLINE'S *hand and presents her to the company.*

COU.—Welcome, welcome all—share with me all the joy I feel, while I present my loved and long-lost daughter.

FINALE.

CHO.—Welcome the present, oh ponder not
On the days departed now;
Let the cares that were theirs be forgot,
And raised from pleasure's brow;
Never mind Time, nor what he has done,
If he only the present will smile upon.

FLO. (*seeing the gipsy dress on a chair and taking it up.*)
This is not an ornament fit to grace,
At such a moment, such a stately place,
And perchance 'twere best to hide the prize
In this recess *(pointing to cabinet)* from his lordship's eyes.

ARL. (*whose attention has been riveted on the cabinet, and seeing* FLORESTEIN *go near it.*)—
That room and its treasure belong to me,
And from all intrusion must sacred be.

CHO.—Never mind Time, nor what he has done,
If he only the present will smile upon!
Welcome the present, oh ponder not
On days departed now;
Let the cares that were theirs be forgot,
And rais'd from pleasure's brow.

[*A confused murmur is heard at the back of the stage.*
What sounds break on the ear,
Checking young joy's career?

[*A Female, closely veiled, enters the apartment, and goes up to* COUNT ARNHEIM.

FEM.— Heed the warning voice!
Wail, and not rejoice!
The foe to thy rest,
Is one thou lov'st best.

[*She lets her veil fall and discovers the* QUEEN OF THE GIPSIES.

COU.—Who, and what art thou? Let me know
Whom thou dost deem my foe?

QUE.—Think not my warning wild,
'Tis thy refound child!
She loves a youth of the tribe I sway,
And braves the world's reproof;
List to the words I say—
He is now conceal'd beneath thy roof.

COU.—Base wretch, thou liest—

QUE.— Thy faith I begrudge—
Open that door, and thyself be judge.

[COUNT *rushes to the door of the cabinet, which* ARLINE *in vain opposes.*

COU.— Stand not across my path,
Brave not a father's wrath,
ARL.— Thrown thus across thy path,
Let me abide thy wrath. } *Ensemble.*

[*The* COUNT *pushes* ARLINE *aside, opens the door, and* THADDEUS *appears; the* COUNT *reels back, and every one seems panic stricken.*

QUINTET and CHORUS.

COUNT, FLORESTEIN, THADDEUS, ARLINE, and QUEEN.

COU. (*to* ARLINE.)—
To shame and feeling dead,
Now hopeless to deplore,
The thunder bursting on thy head,
Had not surprised me more.

FLO.— And this is why she said
I must not touch the door,
It clearly would have been ill bred,
For rivals are a bore!

THA.— Though every hope be fled,
Which seemed so bright before,
The vengeance I scorn to dread,
Which they on me can pour!

ARL. (*horror stricken on seeing the* QUEEN)—
To all but vengeance dead,
She stands mine eyes before!
Its thunders waiting on my head
In all her hate to pour.

QUE. (*maliciously eyeing* ARLINE)—
All other feelings dead,
Revenge can hope restore,
Its thunders on her daring head
I only live to pour.

CHO.— Although to feeling dead,
This sorrow we deplore,
The thunder bursting o'er our head,
Had not surprised us more.

Ensemble.

COU. (*advancing to* THADDEUS)—
Leave this place thy polluting step hath cross'd,
Depart, or thou art lost.

THA. (*casting a sorrowful look on* ARLINE *as he is about to go.*)—
To threats I should contemn,
For thy dear sake I yield.

ARL. (*summoning resolution.*)—
The bursting torrent I will stem,
And him I live for shield.

[*She takes* THADDEUS *by the hand, and goes to the* COUNT, *then turns to the Company.*

Break not the only tie
That bids my heart rejoice,
For whom contented I would die—
(*With energy.*) The husband of my choice.

COU. (*rushing between them and drawing his sword. To* THADDEUS.)—
Depart, ere my thirsty weapon stains
These halls with the blood of thy recreant veins!
(*To* ARLINE)
False thing! beloved too long, too well,
Brave not the madness thou canst not quell!

QUE. (*seizing* THADDEUS *by the arm.*)—
List to the warning voice that calls thee!
Fly from the peril which enthrals thee!
[*Darting a furious look at* ARLINE *as she passes her.*
Weep rivers—for ages pine!
He shall never be thine.

As the QUEEN *is dragging* THADDEUS *towards the window* ARLINE *stops him.*

ARL. (*to the assembly.*)—
Your pardon if I seek
With my father alone to speak.

[*Exeunt omnes at the large doors (beside the windows), which close upon them; the* QUEEN *is seen to pass out of the window.*

ARL. (*faillng at the* COUNT'S *feet.*)—
See at your feet a suppliant—one
Whose place should be your heart,
Behold the only living thing
To which she had to cling;
Who saved her life, watched o'er her years
With all the fondness faith endears,
And her affections won—
Rend not such ties apart.

COU.—Child! Arline! wilt thou? darest thou heap
A stain thine after life will beweep,
On these hairs by thee and sorrow bleach'd—
On this heart dishonour never reached.

ARL. (*rising and seeking refuge in the arms of* THADDEUS.)—
Whatever the danger, the ruin, the strife—
It must fall; united we are for life.

COU. (*with rage*)—
United! and wouldst thou link my name
In a chain of such deep disgrace?
My rank, my very blood defame
With a blot no time can efface?
The child of my heart, of my house the pride,
An outcast gipsy's bride!

THA. (*breaking from her, and going up with great dignity to* COUNT ARNHEIM.)—
Proud lord, although this head proscribed
Should fall by the weapons thy wealth had bribed,
Although in revealing the name I bear,
The home I shall see no more—
The land which to thee, in its deep despair,
The deadliest hatred bore—
I may fall, as have fallen, the bravest of foes.
'Twere better like them to die!
And in dishonoured earth to lie,
Than bear, unresented, reproaches like those.

[COUNT ARNHEIM *and* ARLINE *betray symptoms of astonishment, yet great anxiety.*

Start not, but listen!

When the fair land of Poland was ploughed by the hoof
Of the ruthless invader, when might
With steel to the bosom and flame to the roof,
Completed her triumph o'er right,
In that moment of danger, when freedom invoked
All the fetterless sons of her pride,
In a phalanx as dauntless as freedom e'er yok'd,
I fought and I fell by her side.
My birth is noble, unstained my crest
As thine own—let this attest.

[*Takes his Commission, seen in Act* I., *from his bosom, and gives it to the* COUNT, *who stands fixed and bewildered.*

Pity for one in childhood torn
From kindred with whom she dwelt,
Ripened in after years to love—
The fondest that heart hath felt—
Has made me thus far faith renew
With outlaws chance first link'd me to.
As a foe on this head let your hatred be pil'd,
But despise not one who hath so loved your child.

COU. (*greatly moved*)—
The feuds of a nation's strife,
The party storms of life,
Should never their sorrows impart
To the calmer scenes of the heart.
By this hand let thine hold
Till the blood in its veins be cold!

[THADDEUS, *moved to tears, is about to fall at the feet of the* COUNT, *who checks him.*

Not at mine—be that homage paid at hers,
Who the fond one of feeling on thee confers.

TRIO.

COU.—Let not the soul o'er sorrows grieve,
With which the bosom hath ceased to heave;
Let us not think of the tempest past,
If we reach the haven at last.

ARL.—Ne'er should the soul o'er sorrows grieve,
With which the bosom hath ceased to heave;
Ne'er should we think of the tempest past,
If we reach the haven at last.

THA.—Why should the soul o'er sorrows grieve,
With which the bosom hath ceased to heave?
Why should we think of the tempest past,
If we reach the haven at last?

[*During the trio, the wan figure of the* QUEEN *has been seen at the window in the back, and at the end of it, as* THADDEUS *is about to embrace* ARLINE, *the* QUEEN, *in a transport of rage, points him out to a gipsy by her side, who is in the act of firing at him, when* DEVILSHOOF, *who has tracked their steps, averts the gipsy's aim, and by a rapid movement turns the musket towards the* QUEEN—*it goes off, and she falls.*

COU.—Guard every portal—summon each guest and friend—
And this festive scene suspend.

[*The distant sound of joyous instruments heard in the saloons, which the intelligence of the catastrophe is supposed to have reached, ceases, and crowds of Nobles, Ladies, Guests, &c., pour in at each door.* ARLINE *rushes into the arms of* THADDEUS, *and then passes over to the* COUNT.

ARLINE *and* CHORUS.

Oh! what full delight
Through my bosom thrills,
And a wilder glow
In my heart instils!

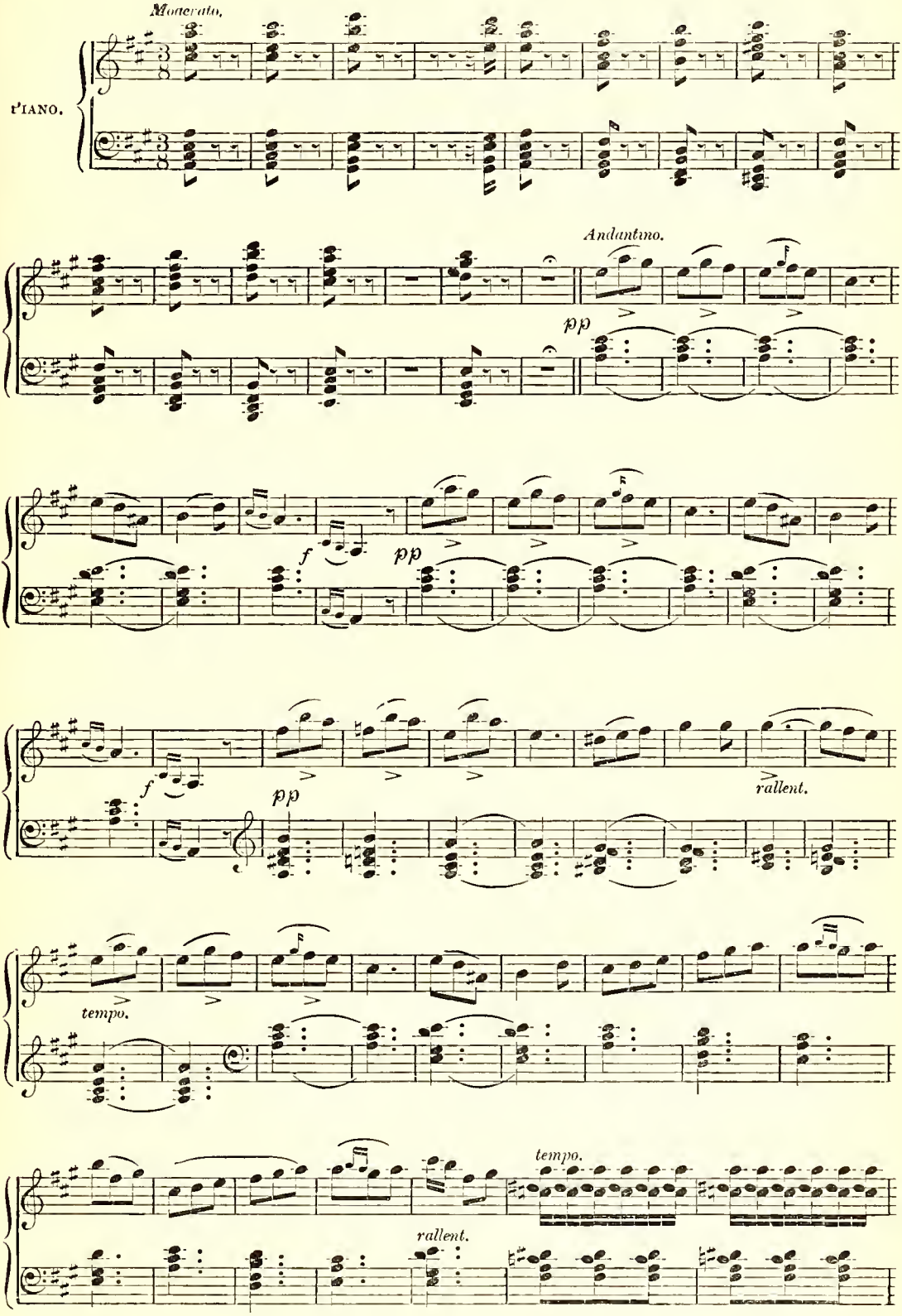
Bliss unfelt before,
Hope without alloy,
Speak, with raptured tone,
Of that heart the joy!

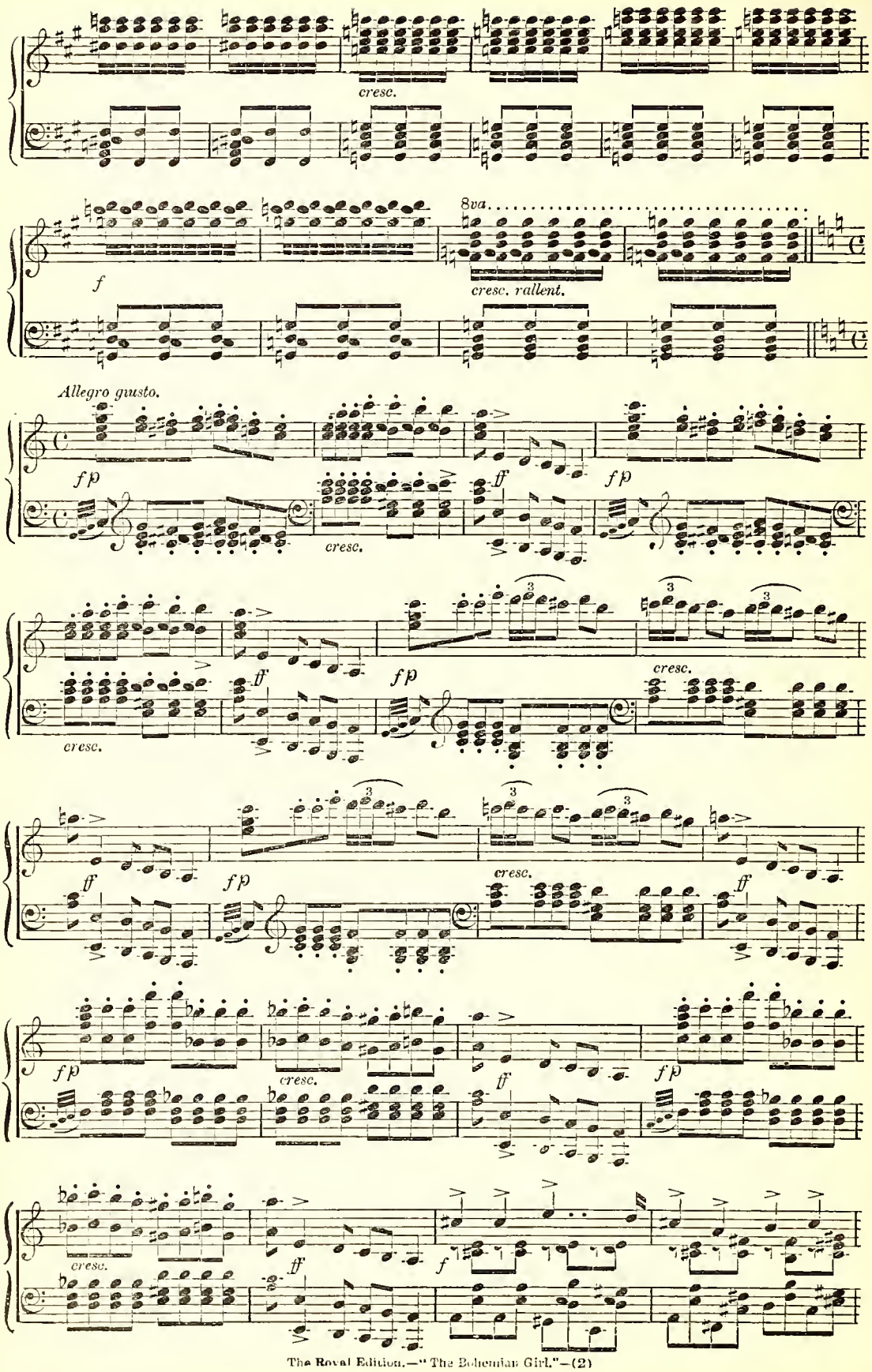
[*As the curtain descends, is heard under the window at the back*

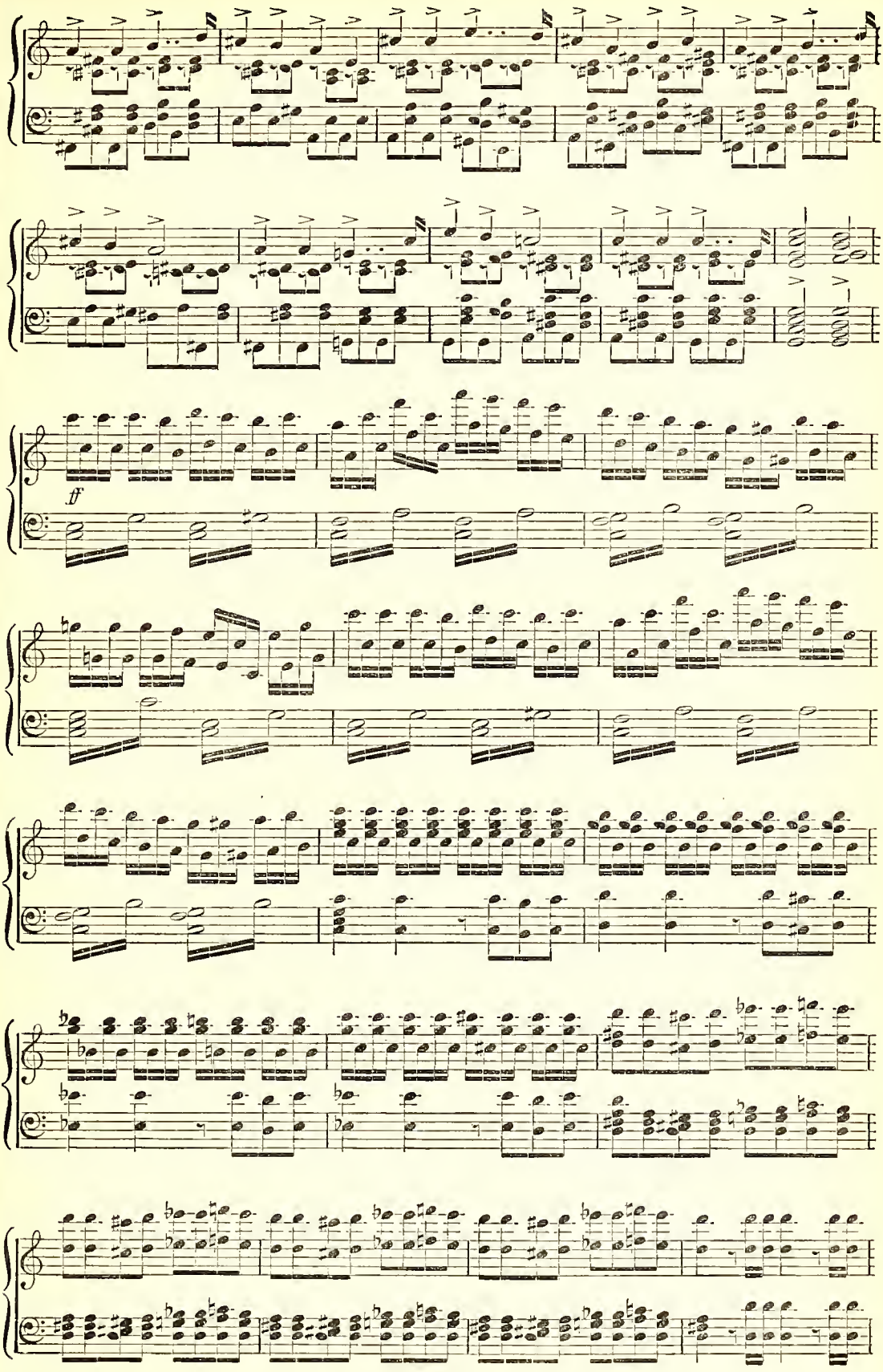
THE GIPSY'S CHORUS.

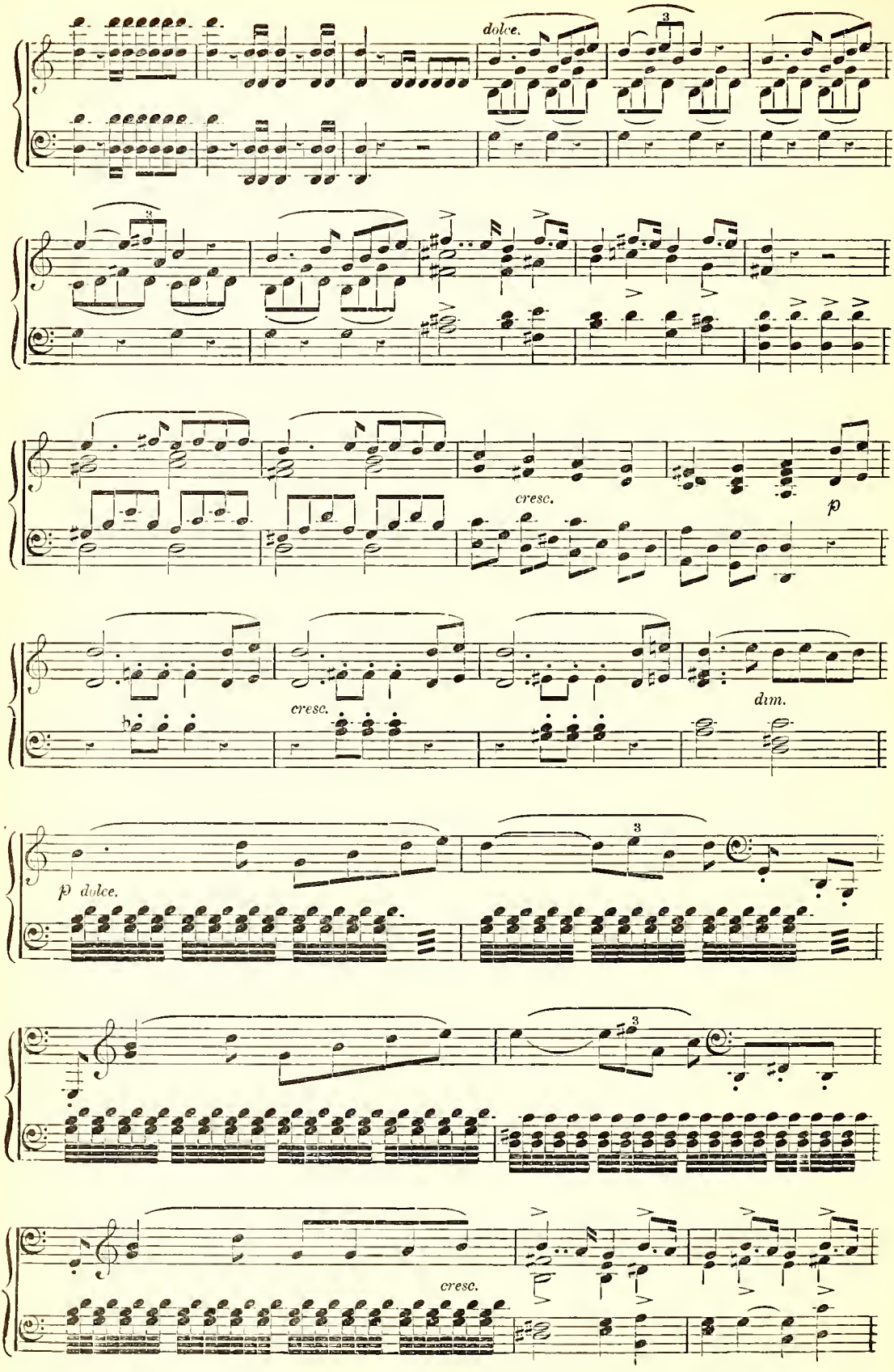
In the gipsy's life you may read,
The life that all would like to lead.

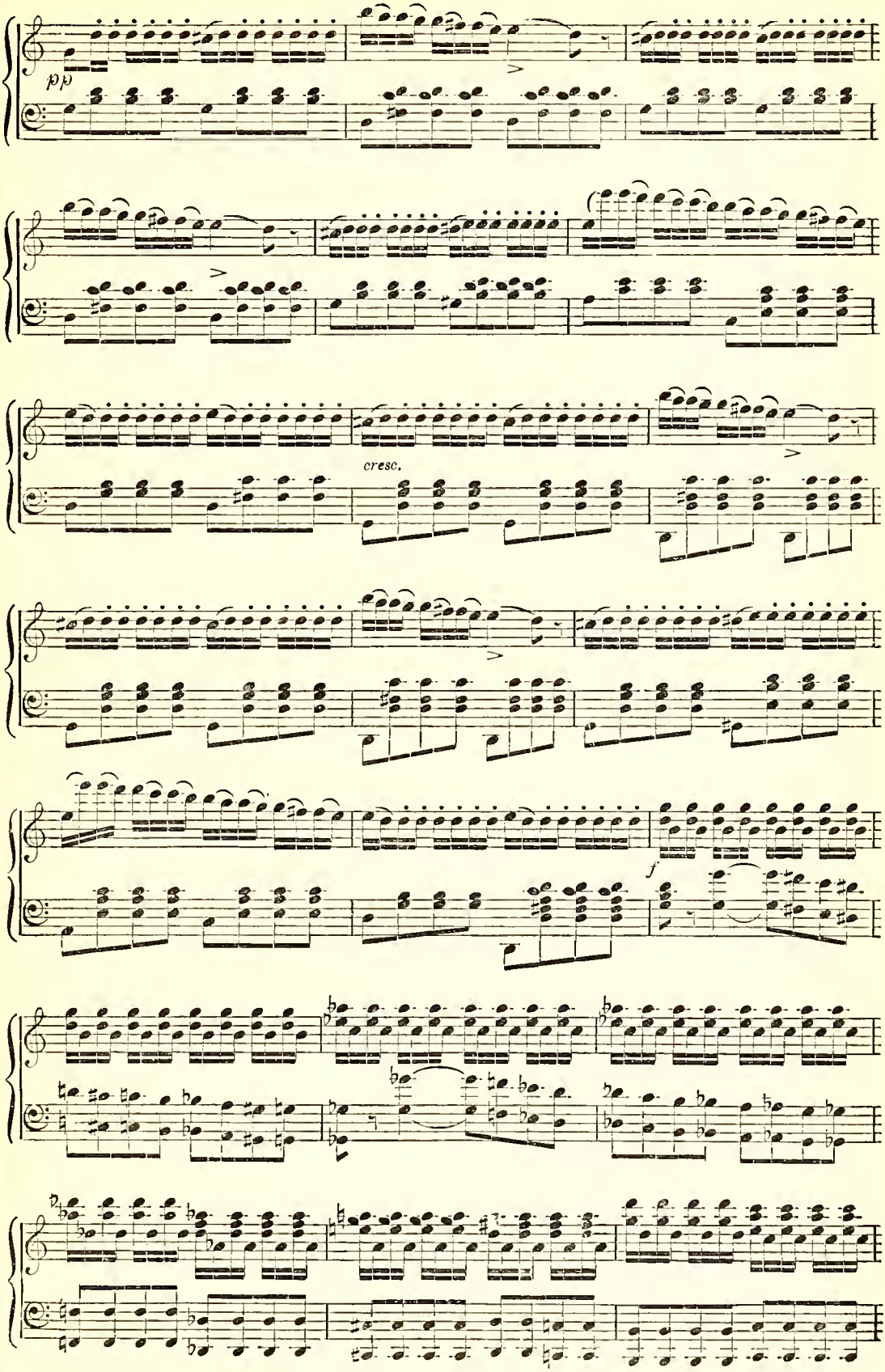
OVERTURE.

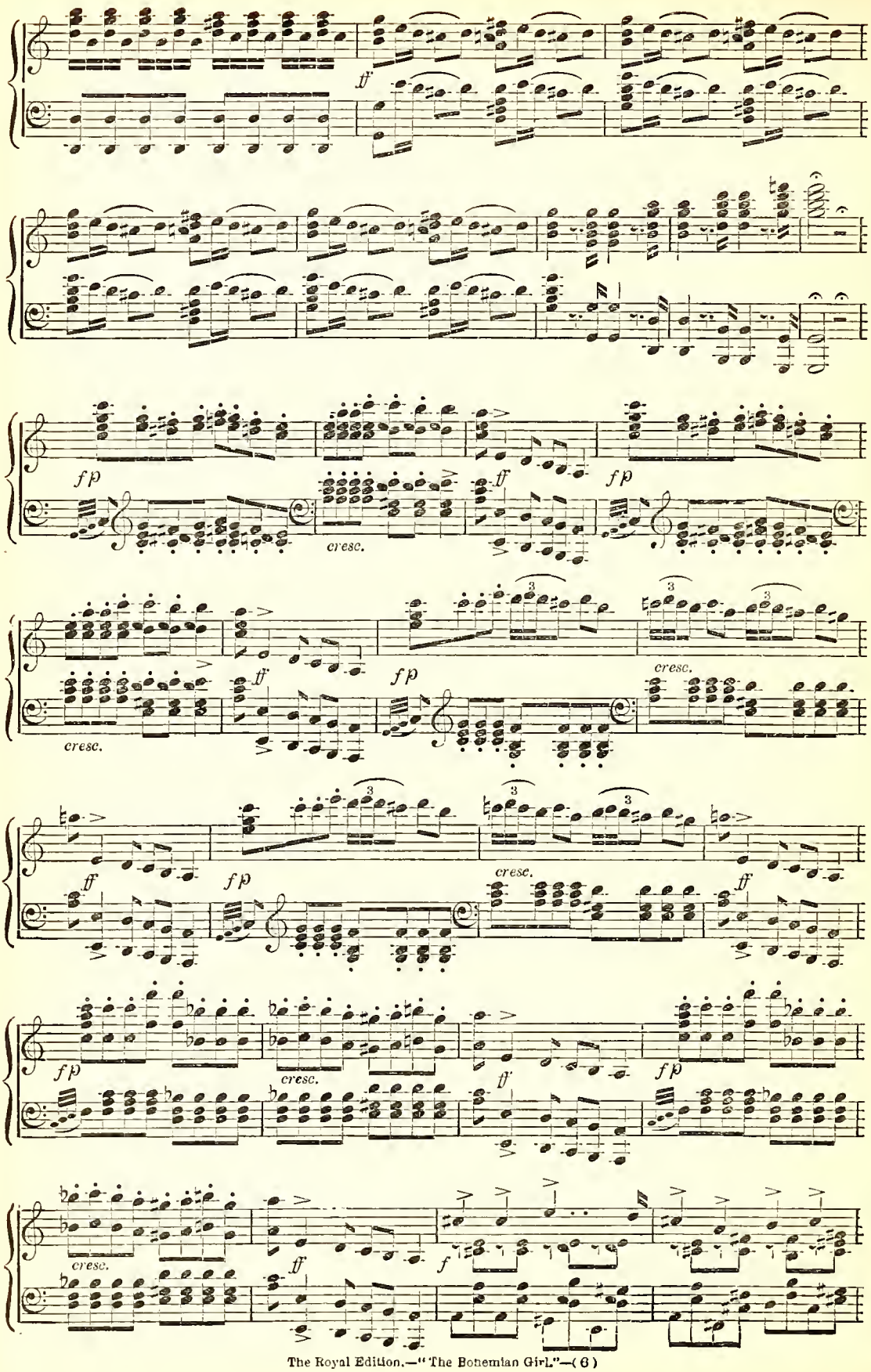

Moderato.
PIANO.
Andantino.
pp
f
pp
f
pp
rallent.
tempo.
tempo.
rallent.

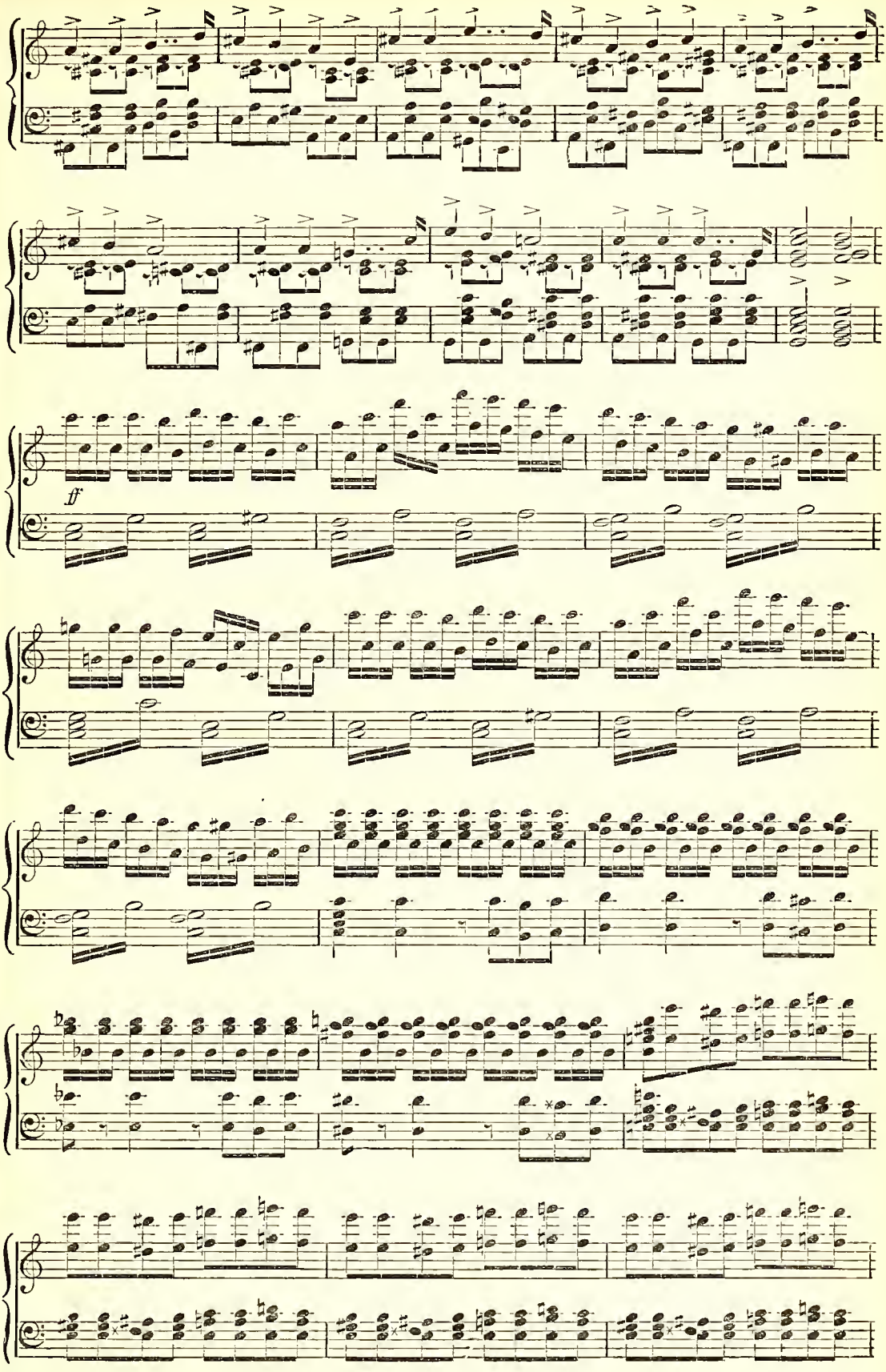

cresc.
f
8va
cresc. rallent.
Allegro giusto.
fp
cresc.
ff
fp
cresc.
ff
fp
cresc.
ff
fp
cresc.
ff
fp
cresc.
ff
fp
cresc.
ff
f

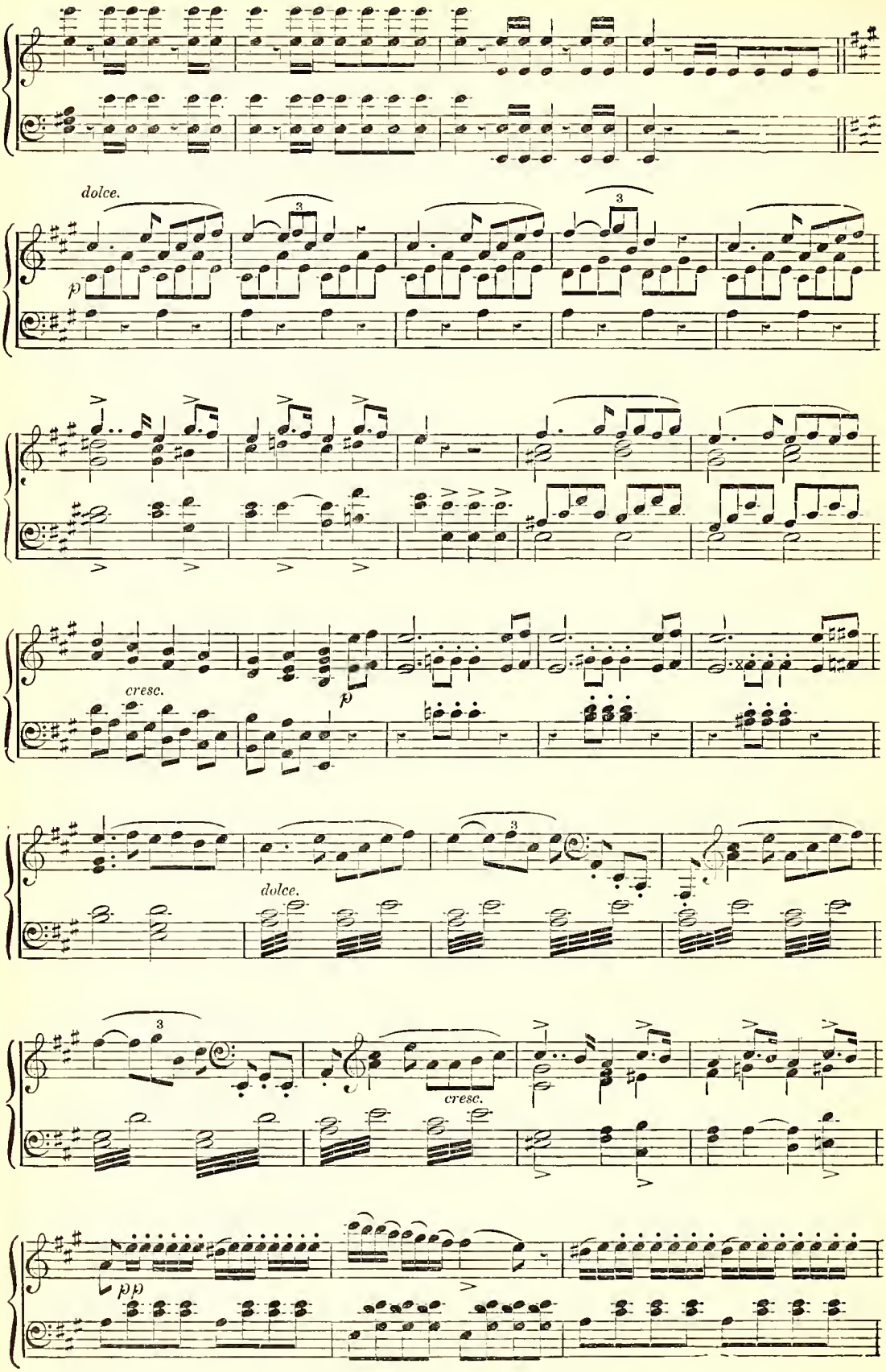

ff

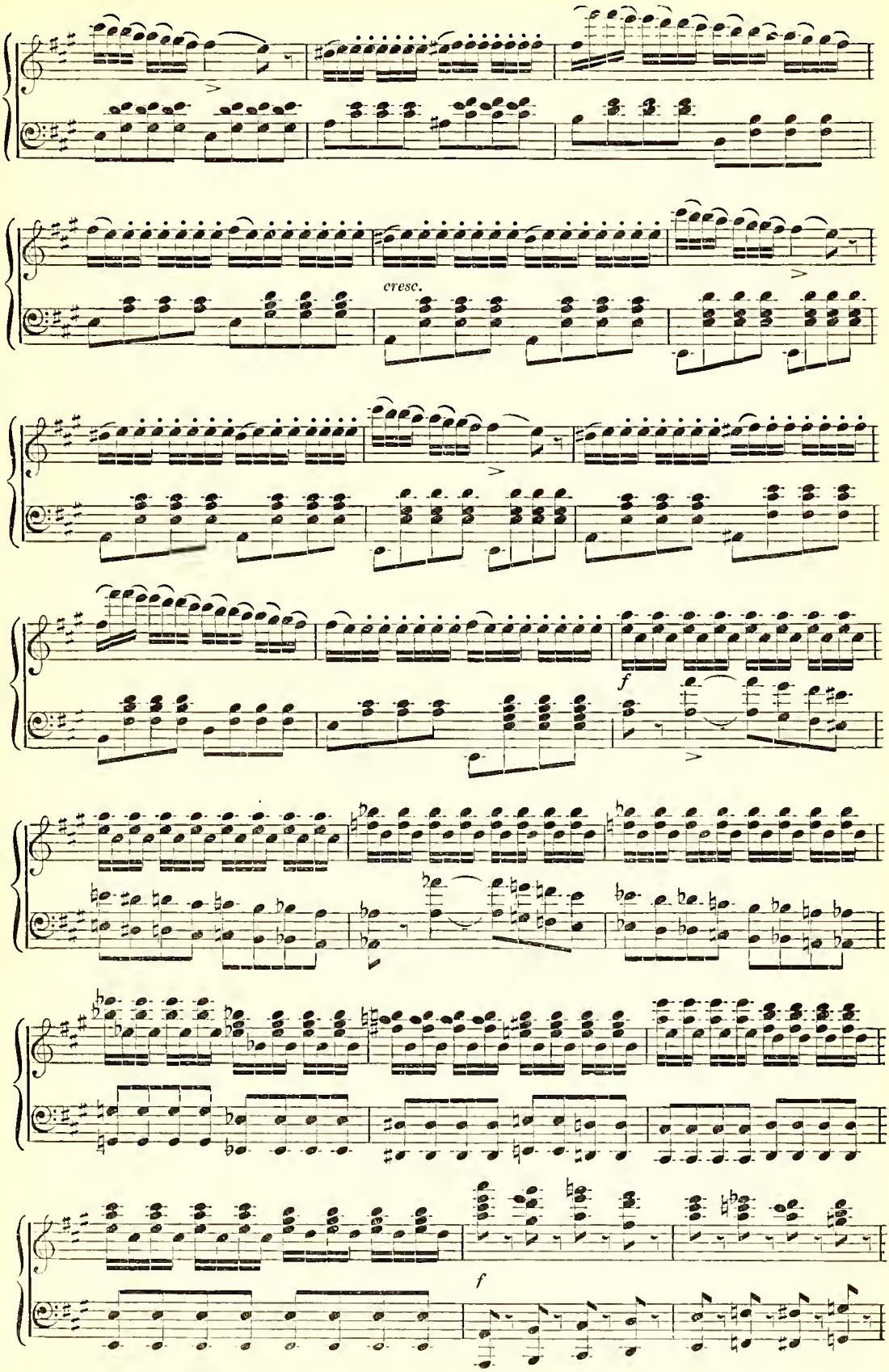

dolce.
3
cresc.
p
cresc.
dim.
p dolce.
3
3
cresc.

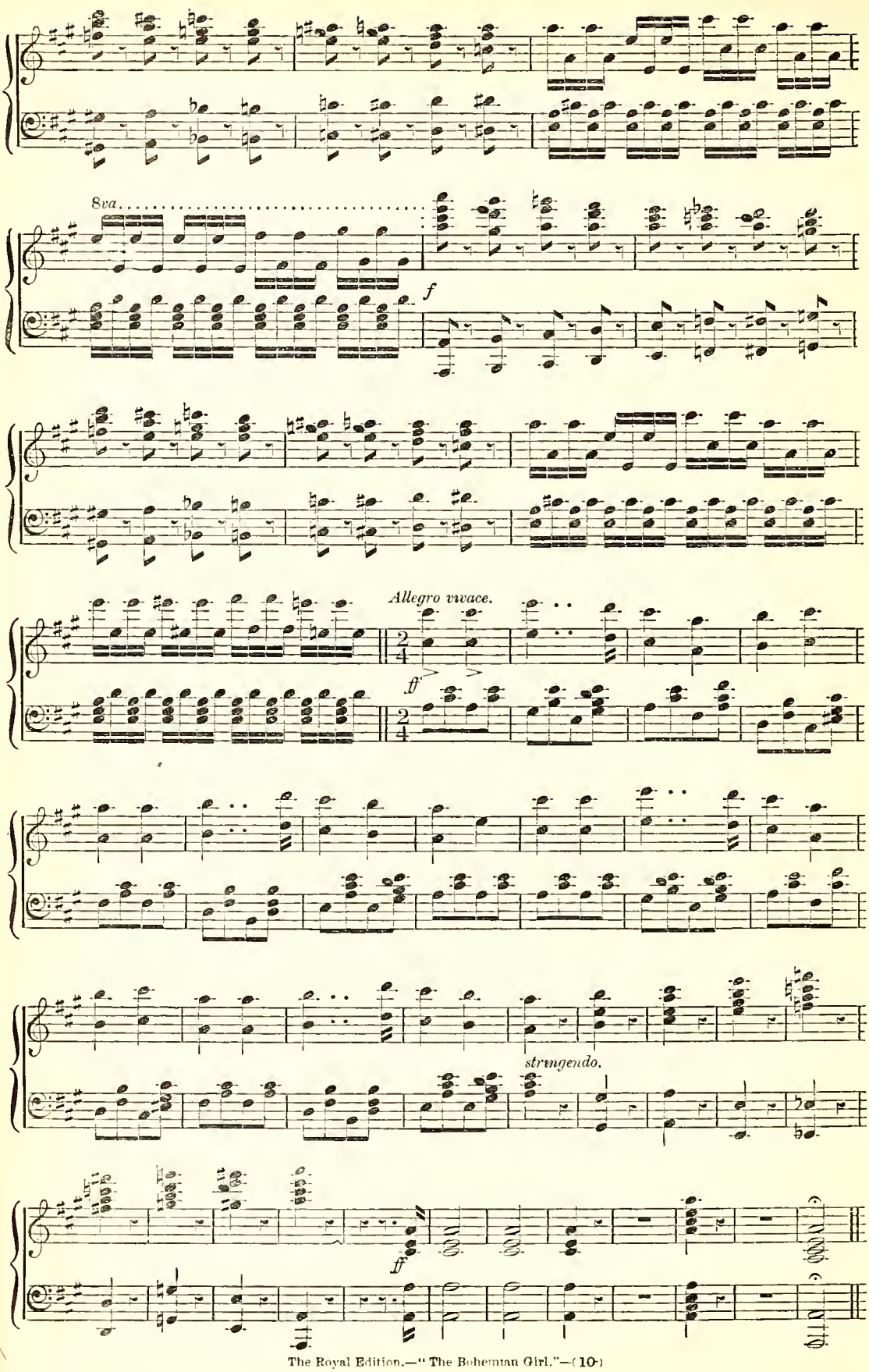

pp
cresc.
f

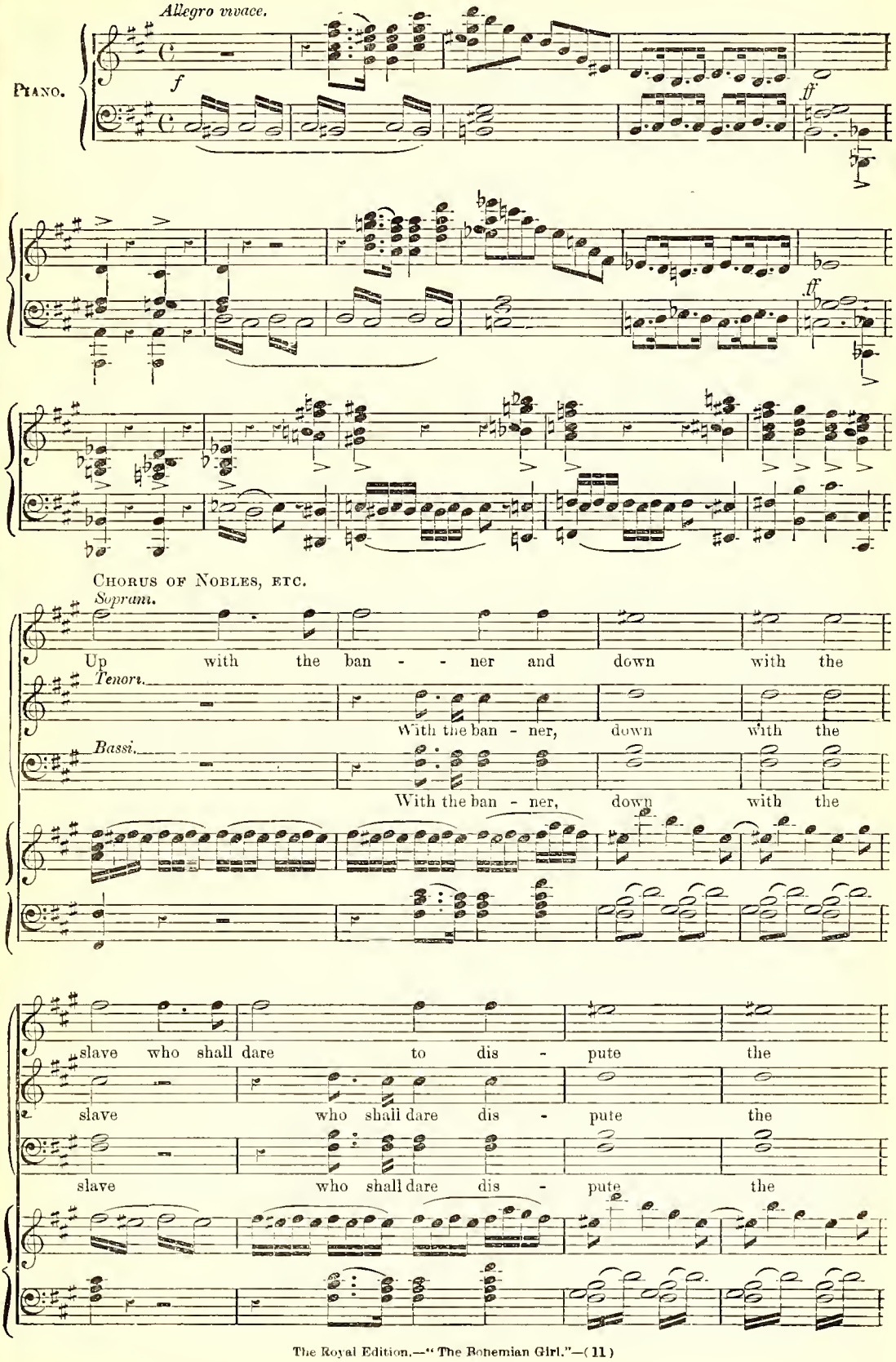

ff
fp
cresc.
ff
fp
cresc.
ff
fp
cresc.
ff
fp
cresc.
ff
fp
cresc.
ff
f

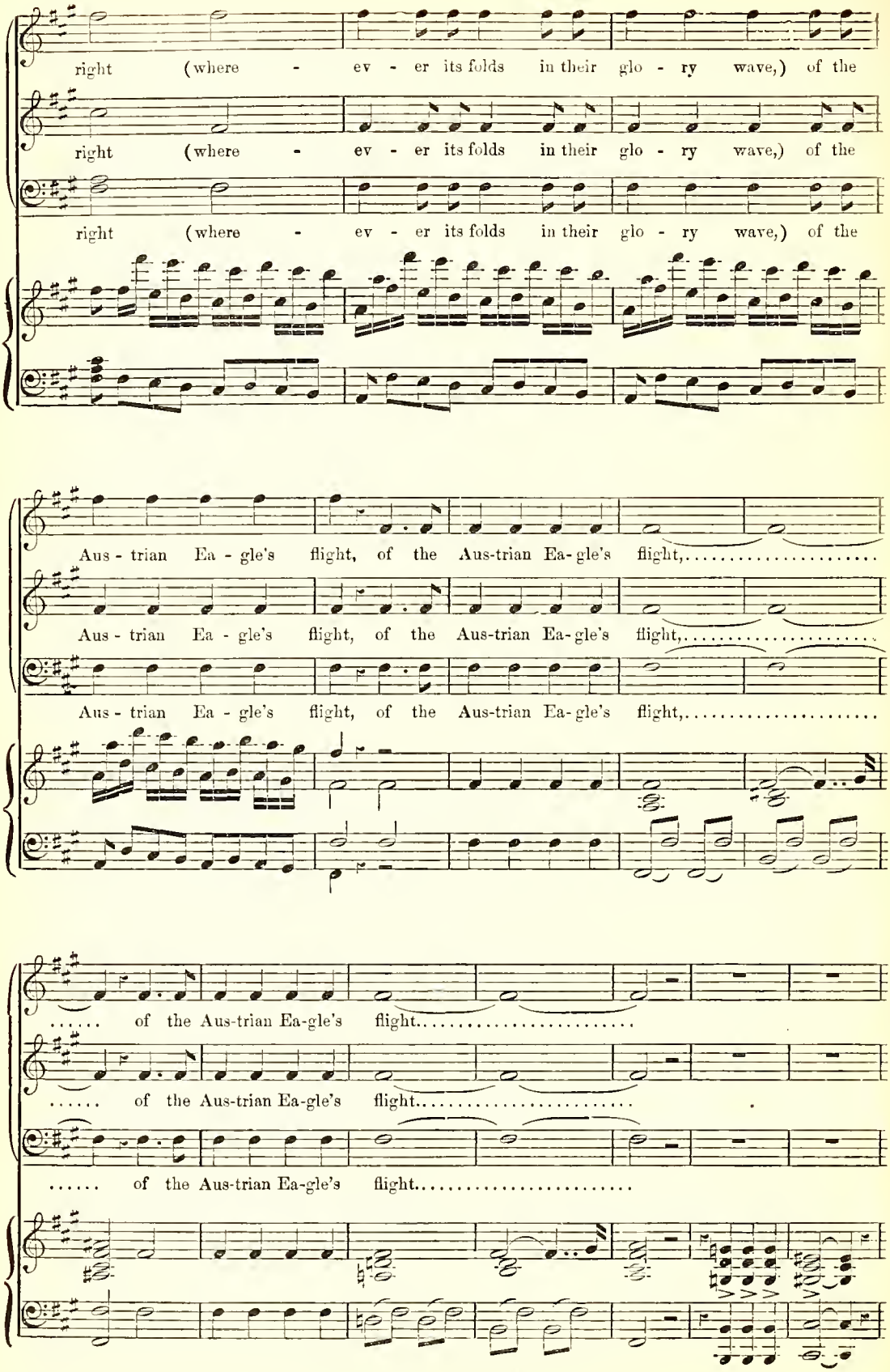

ff

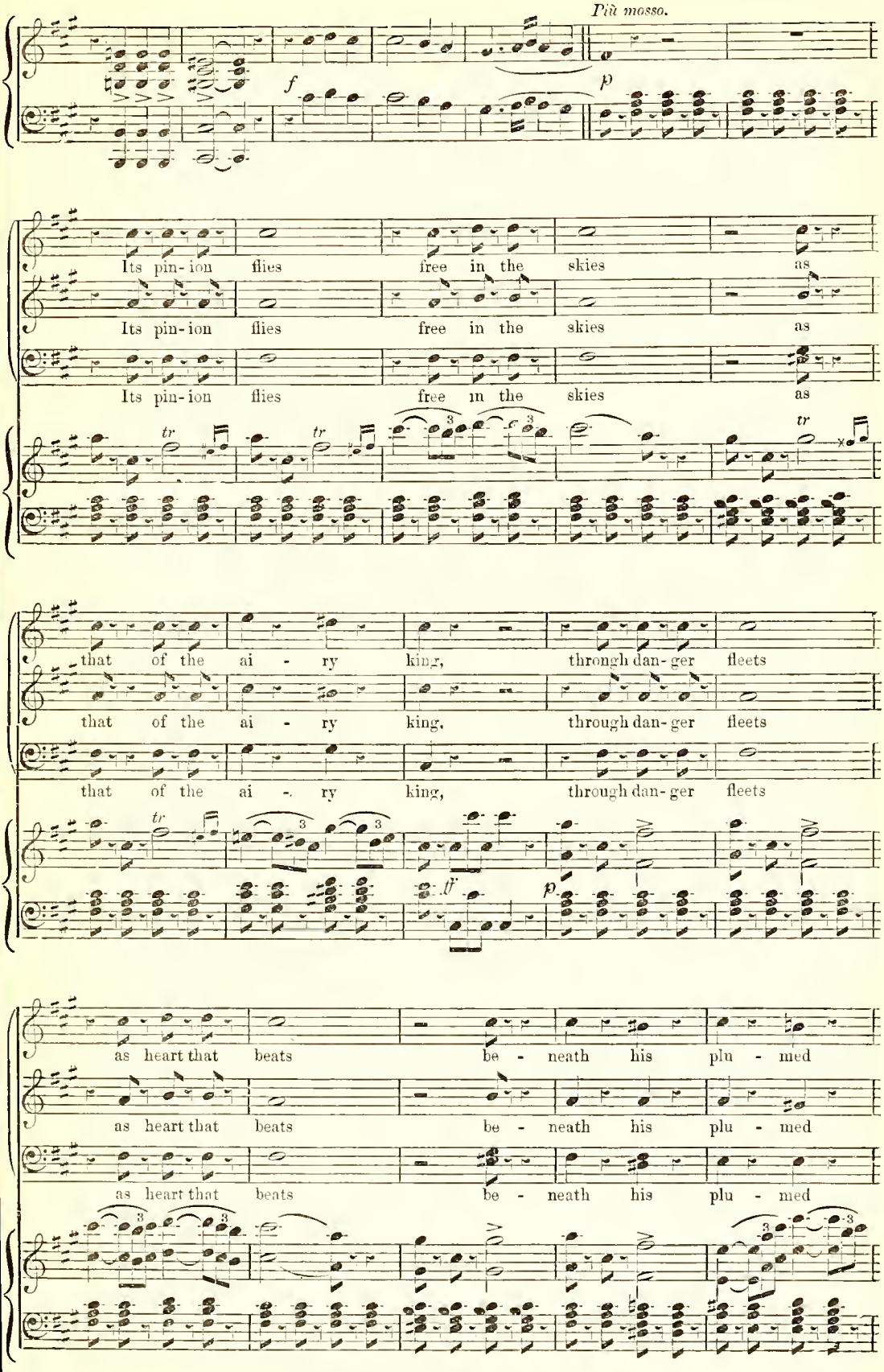

dolce.
p
3
3
cresc.
p
dolce.
3
3
cresc.
pp

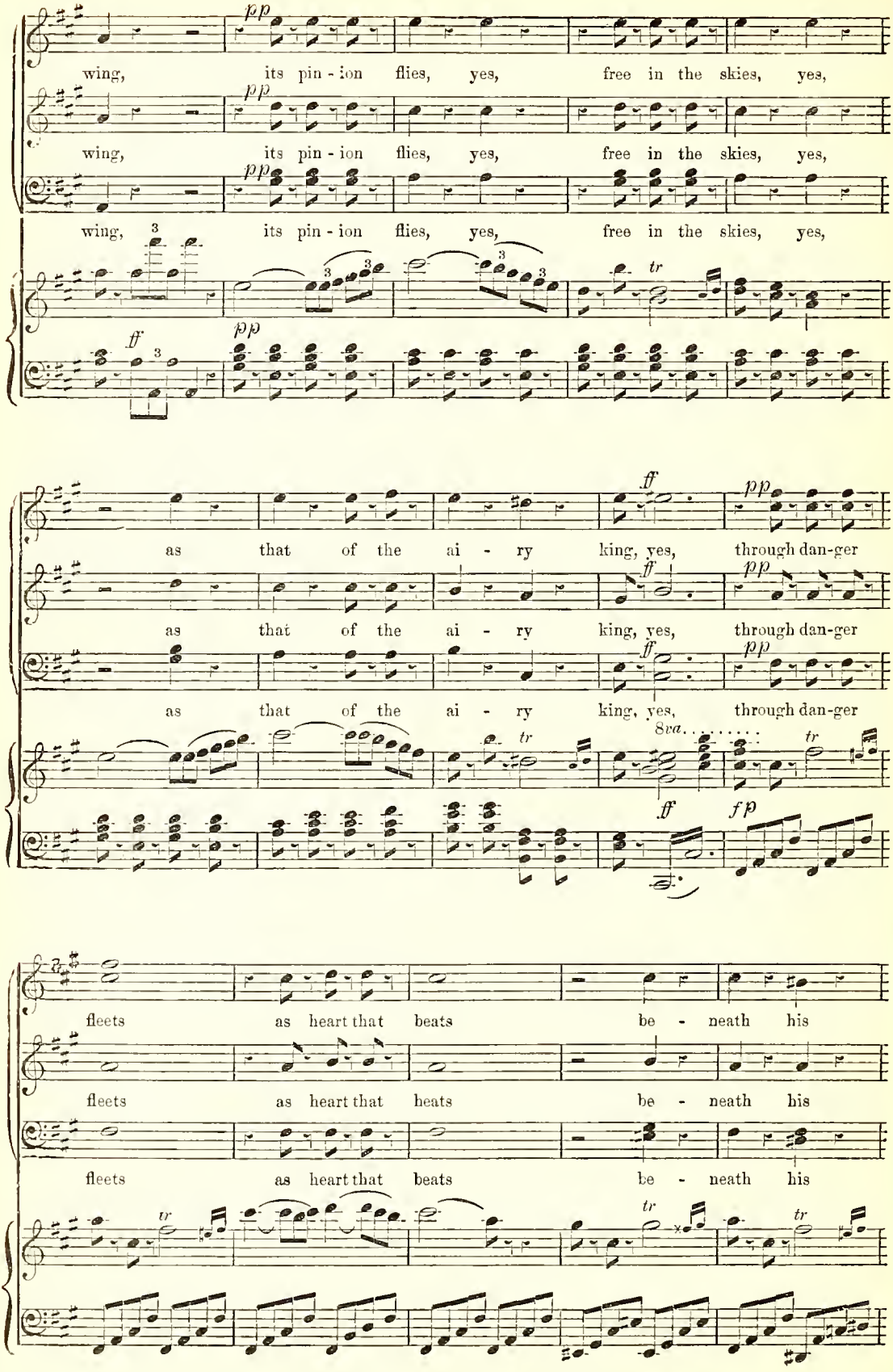

cresc.
f
f

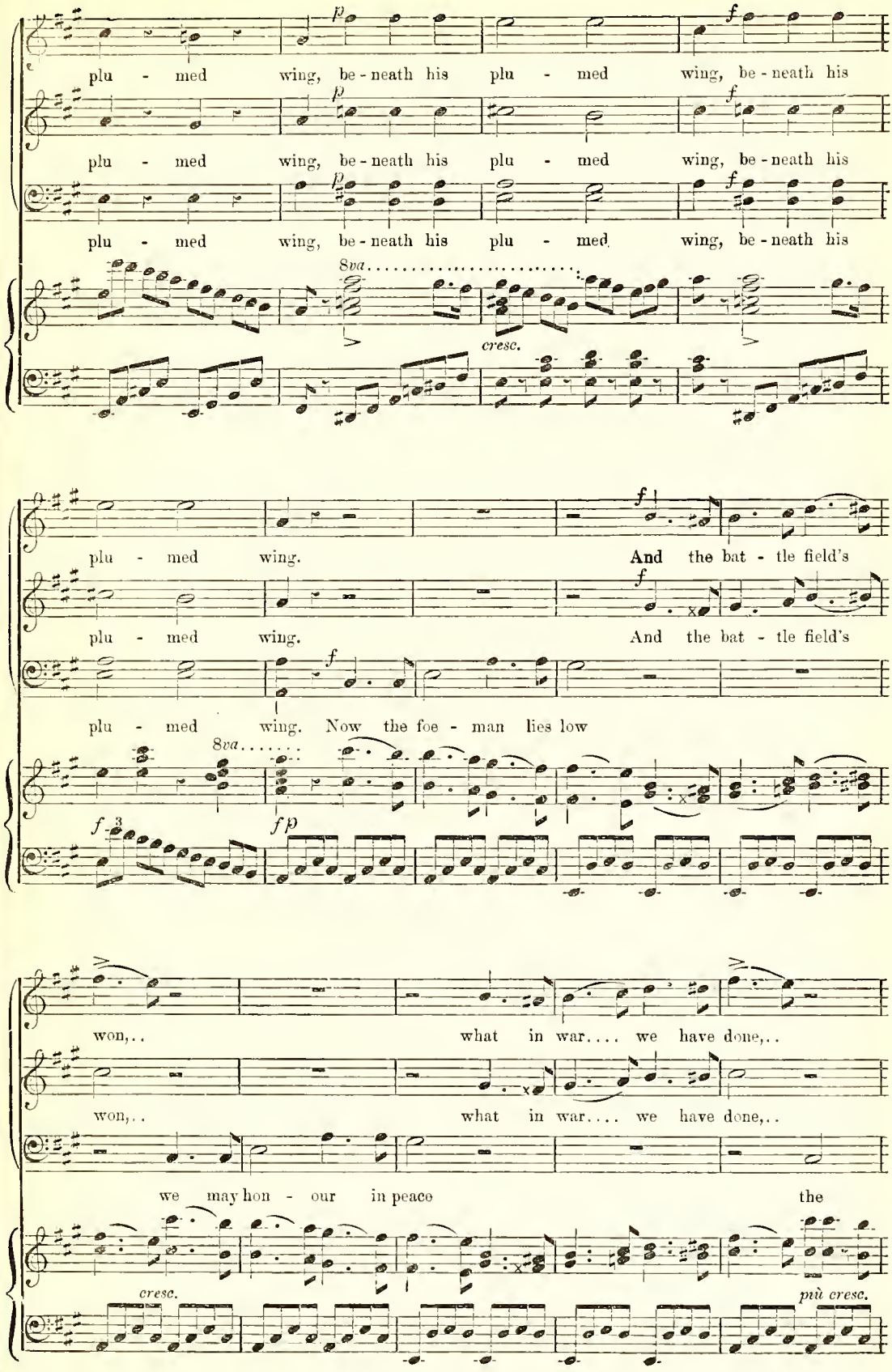

8va.
f
Allegro vivace.
ff
stringendo.
ff

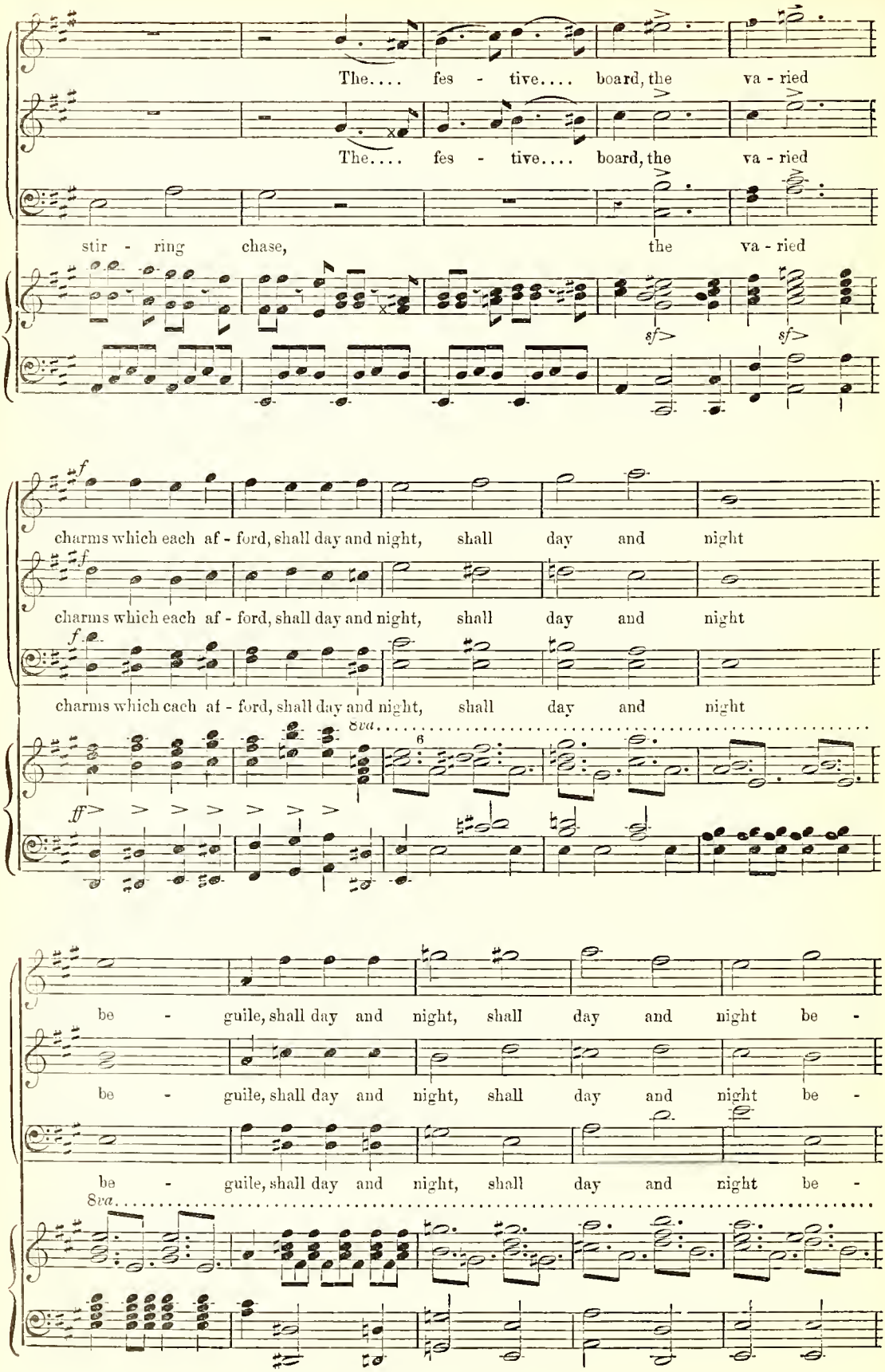

Allegro vivace.
Piano.
f
ff
ff
Chorus of Nobles, etc.
Soprano.
Up with the ban - - ner and down with the
Tenors.
With the ban - ner, down with the
Bassi.
With the ban - ner, down with the
slave who shall dare to dis - pute the
slave who shall dare dis - pute the
slave who shall dare dis - pute the

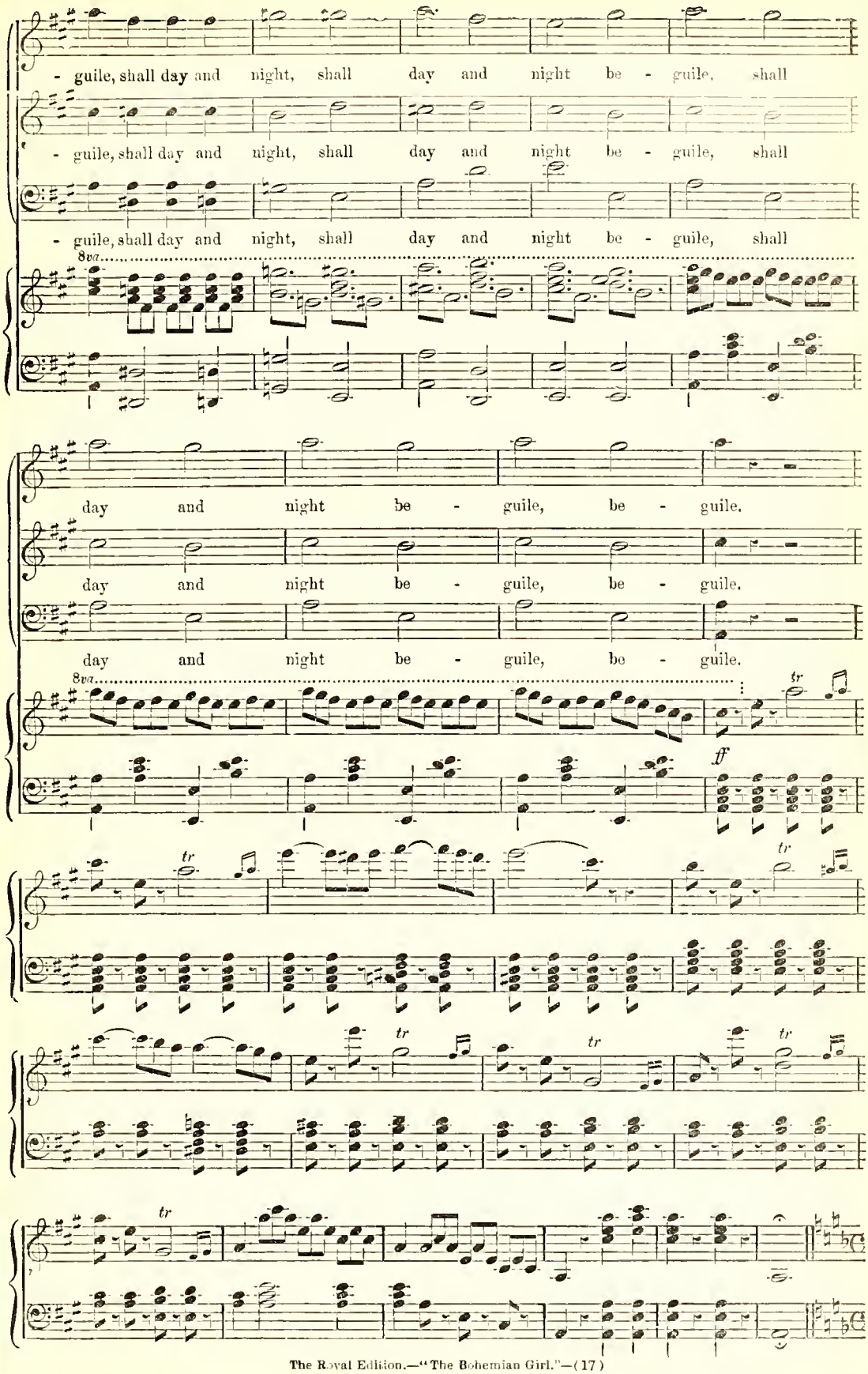

right (where - ev - er its folds in their glo - ry wave,) of the
right (where - ev - er its folds in their glo - ry wave,) of the
right (where - ev - er its folds in their glo - ry wave,) of the
Aus - trian Ea - gle's flight, of the Aus-trian Ea-gle's flight,.....
Aus - trian Ea - gle's flight, of the Aus-trian Ea-gle's flight,.....
Aus - trian Ea - gle's flight, of the Aus-trian Ea-gle's flight,.....
..... of the Aus-trian Ea-gle's flight.....
..... of the Aus-trian Ea-gle's flight.....
..... of the Aus-trian Ea-gle's flight.....


Più mosso.
f
p
Its pin-ion flies free in the skies as
Its pin-ion flies free in the skies as
Its pin-ion flies free in the skies as
tr
tr
tr
that of the ai - ry king, through dan-ger fleets
that of the ai - ry king, through dan-ger fleets
that of the ai - ry king, through dan-ger fleets
tr
ff
p
as heart that beats be - neath his plu - med
as heart that beats be - neath his plu - med
as heart that beats be - neath his plu - med

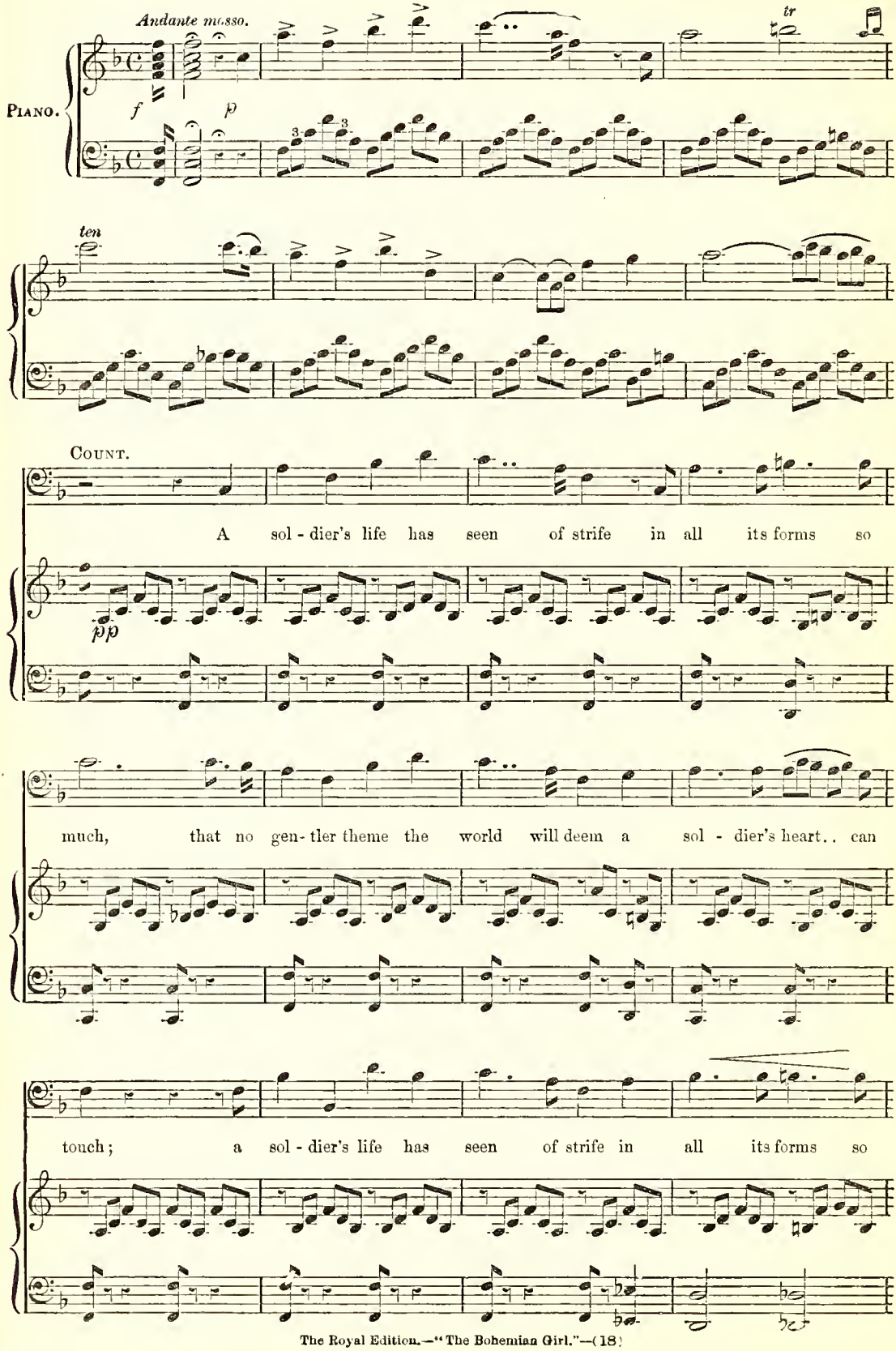

pp
wing, its pin - ion flies, yes, free in the skies, yes,
pp
wing, its pin - ion flies, yes, free in the skies, yes,
pp
wing, its pin - ion flies, yes, free in the skies, yes,
3
3
3
3
tr
ff
pp
ff
pp
as that of the ai - ry king, yes, through dan-ger
ff
pp
as that of the ai - ry king, yes, through dan-ger
ff
pp
as that of the ai - ry king, yes, through dan-ger
tr
8va
tr
ff
fp
fleets as heart that beats be - neath his
fleets as heart that beats be - neath his
fleets as heart that beats be - neath his
tr
tr
tr

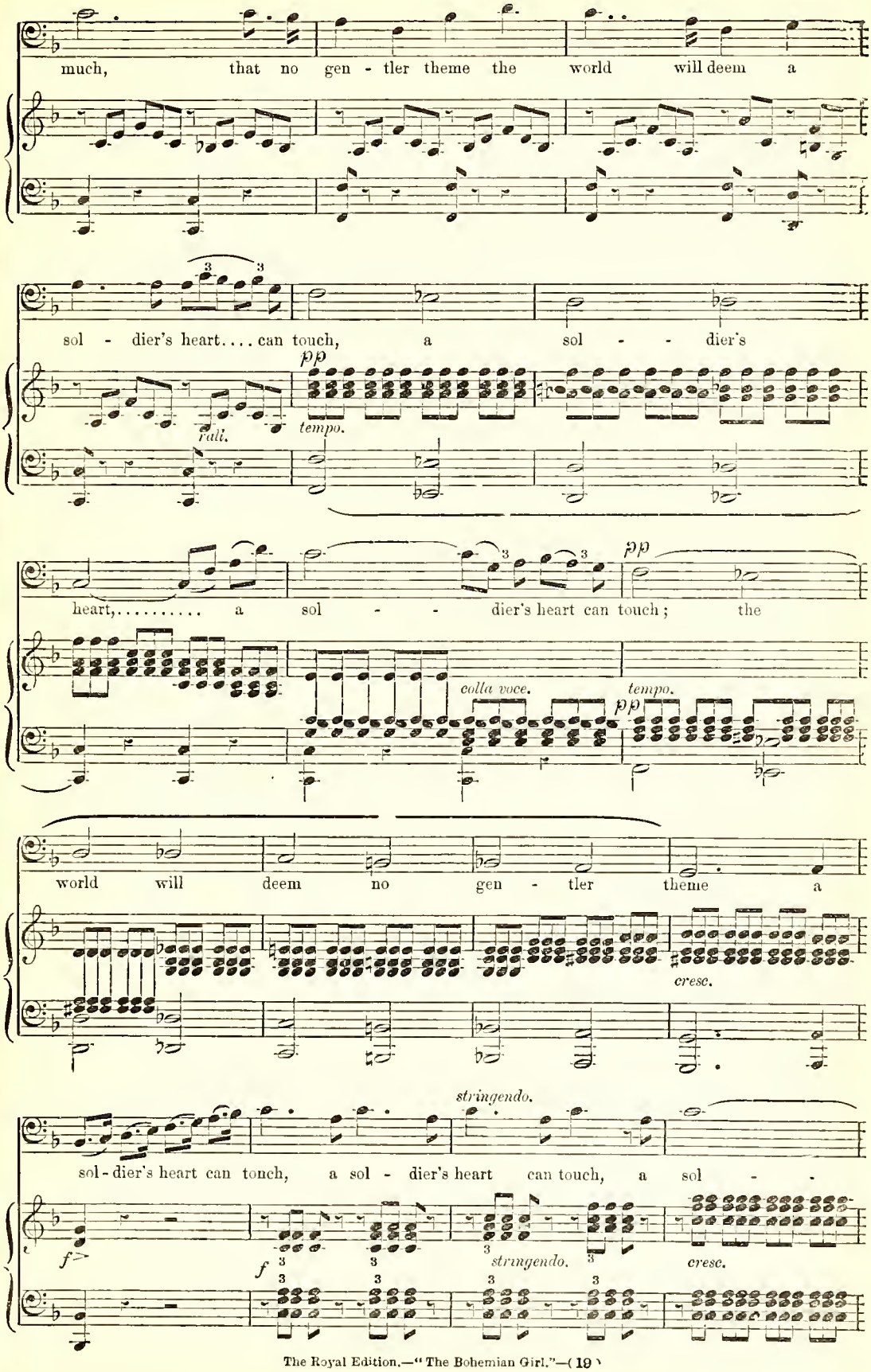

plu - med wing, be - neath his plu - med wing, be - neath his
plu - med wing, be - neath his plu - med wing, be - neath his
plu - med wing, be - neath his plu - med wing, be - neath his
8va
cresc.
plu - med wing.
And the bat - tle field's
plu - med wing.
And the bat - tle field's
plu - med wing. Now the foe - man lies low
8va
won,.. what in war.... we have done,..
won,.. what in war.... we have done,..
we may hon - our in peace the
cresc.
più cresc.

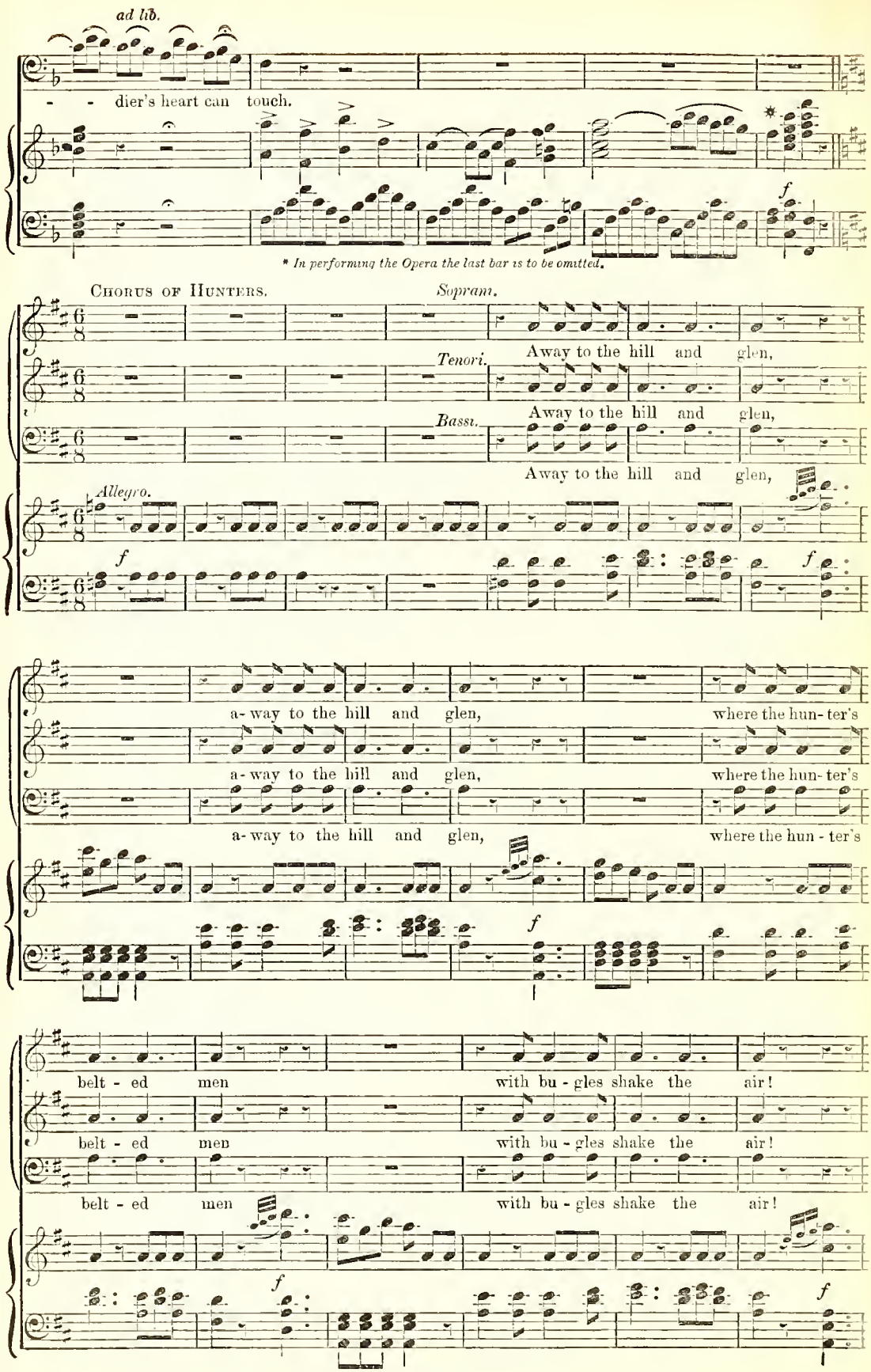

The.... fes - tive.... board, the va - ried
The.... fes - tive.... board, the va - ried
stir - ring chase, the va - ried
charms which each af - ford, shall day and night, shall day and night
charms which each af - ford, shall day and night, shall day and night
charms which each af - ford, shall day and night, shall day and night
be - guile, shall day and night, shall day and night be -
be - guile, shall day and night, shall day and night be -
be - guile, shall day and night, shall day and night be -

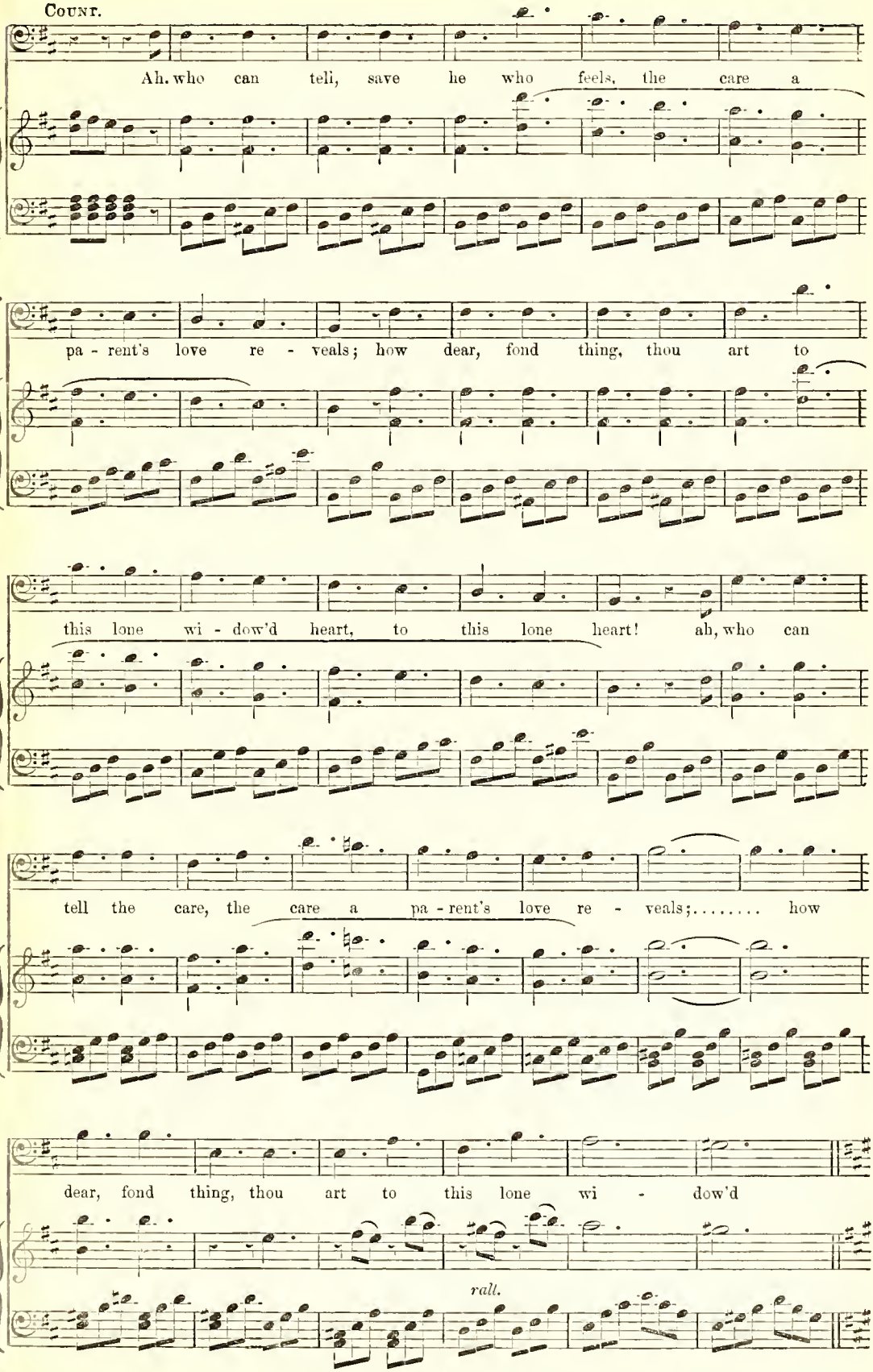

- guile, shall day and night, shall day and night be - guile, shall
- guile, shall day and night, shall day and night be - guile, shall
- guile, shall day and night, shall day and night be - guile, shall
8va
day and night be - guile, be - guile.
day and night be - guile, be - guile.
day and night be - guile, be - guile.
8va
tr
ff
tr
tr
tr
tr
tr

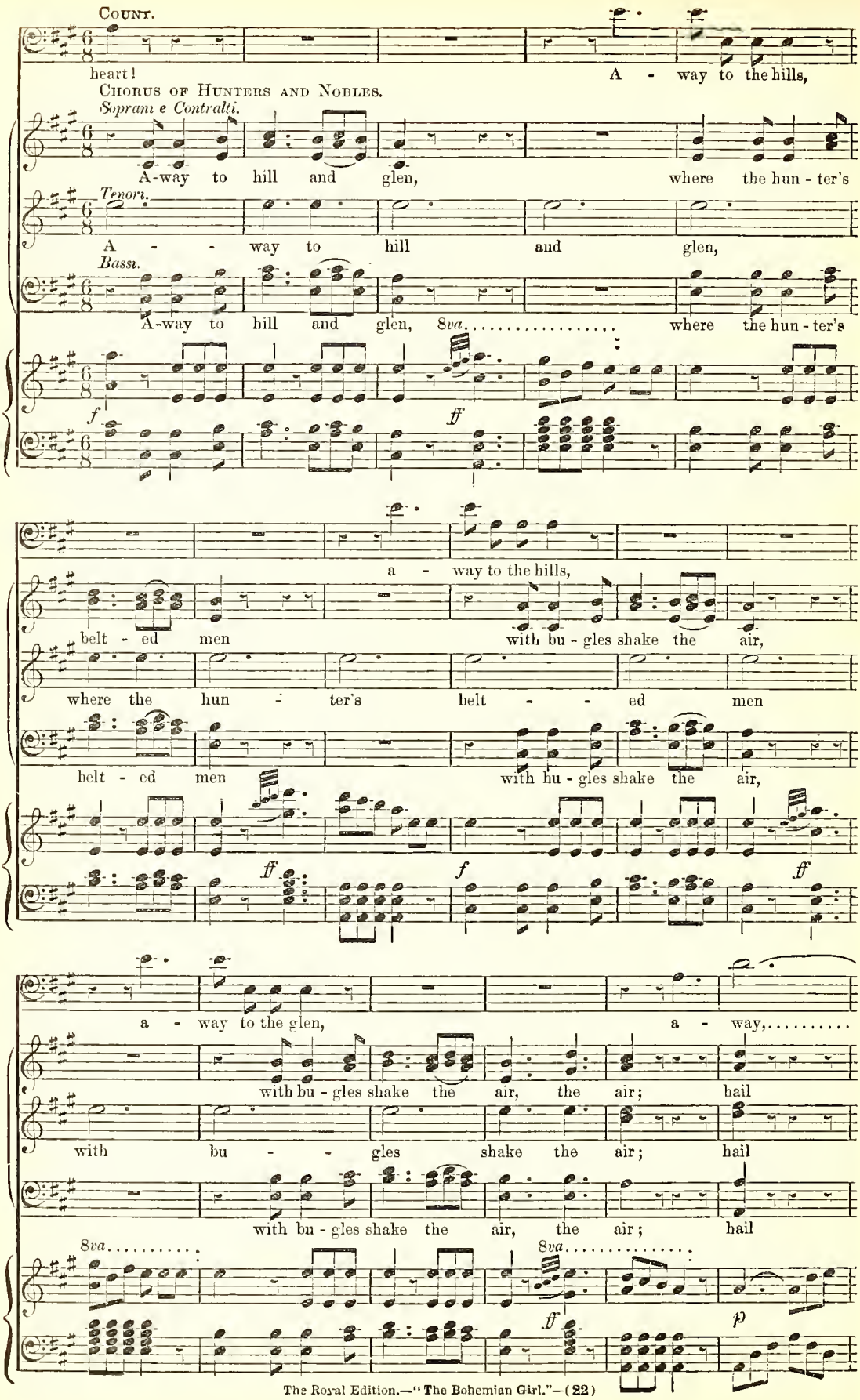
AIR.

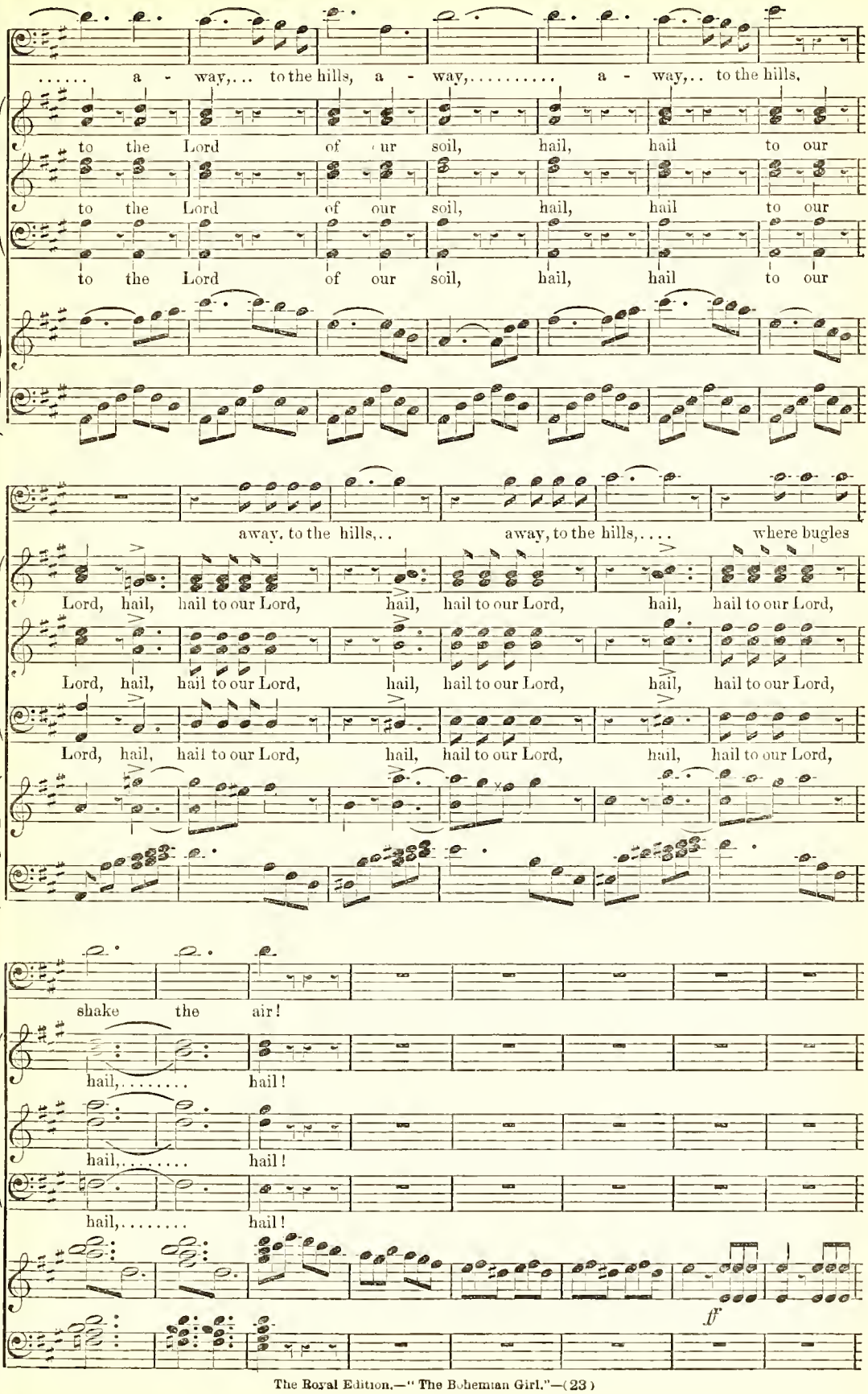

Andante mosso.
Piano.
f
p
tr
ten
Count.
A sol - dier's life has seen of strife in all its forms so
much, that no gen- tler theme the world will deem a sol - dier's heart.. can
touch; a sol - dier's life has seen of strife in all its forms so

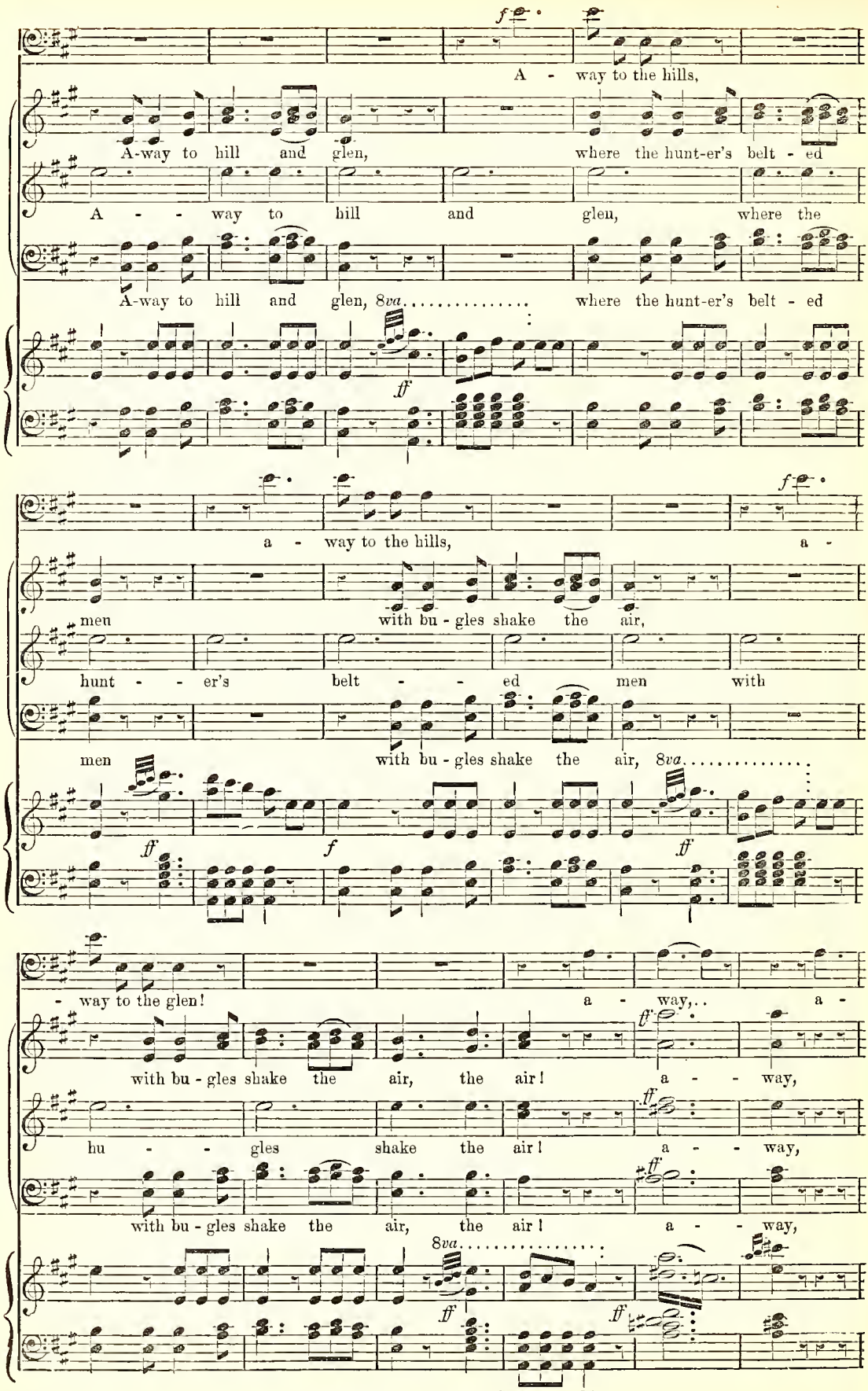

much, that no gen - tler theme the world will deem a
sol - dier's heart.... can touch, a sol - - dier's
pp
fall.
tempo.
heart,..... a sol - - dier's heart can touch; the
pp
colla voce.
tempo.
pp
world will deem no gen - tler theme a
cresc.
stringendo.
sol-dier's heart can touch, a sol - dier's heart can touch, a sol - -
f>
f
stringendo.
cresc.

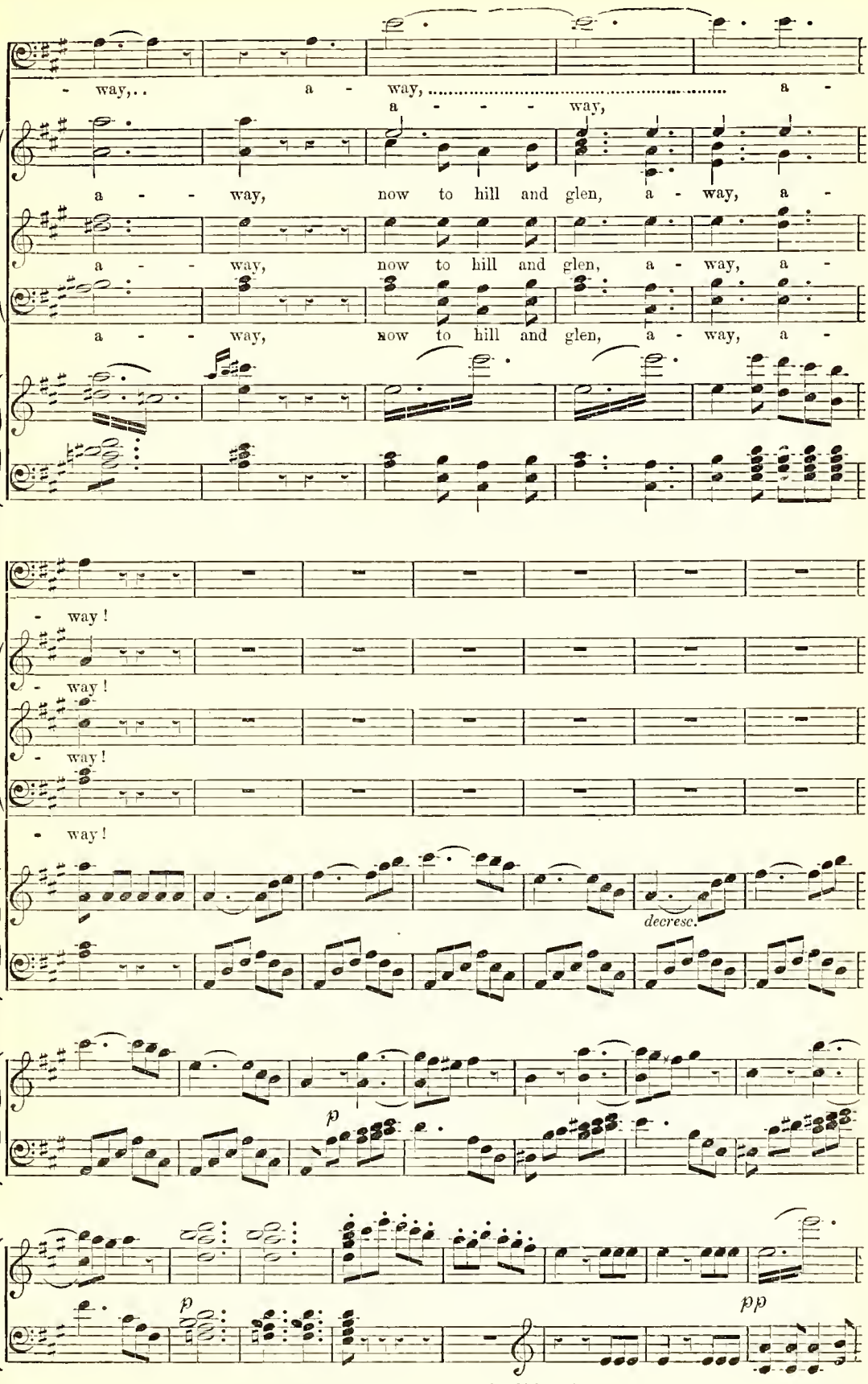

ad lib.
- - dier's heart can touch.
f
* In performing the Opera the last bar is to be omitted.
Chorus of Hunters.
Soprani.
Away to the hill and glen,
Tenori.
Away to the hill and glen,
Bassi.
Away to the hill and glen,
Allegro.
f
f
a-way to the hill and glen, where the hun-ter's
a-way to the hill and glen, where the hun-ter's
a-way to the hill and glen, where the hun-ter's
f
belt-ed men with bu-gles shake the air!
belt-ed men with bu-gles shake the air!
belt-ed men with bu-gles shake the air!
f
f

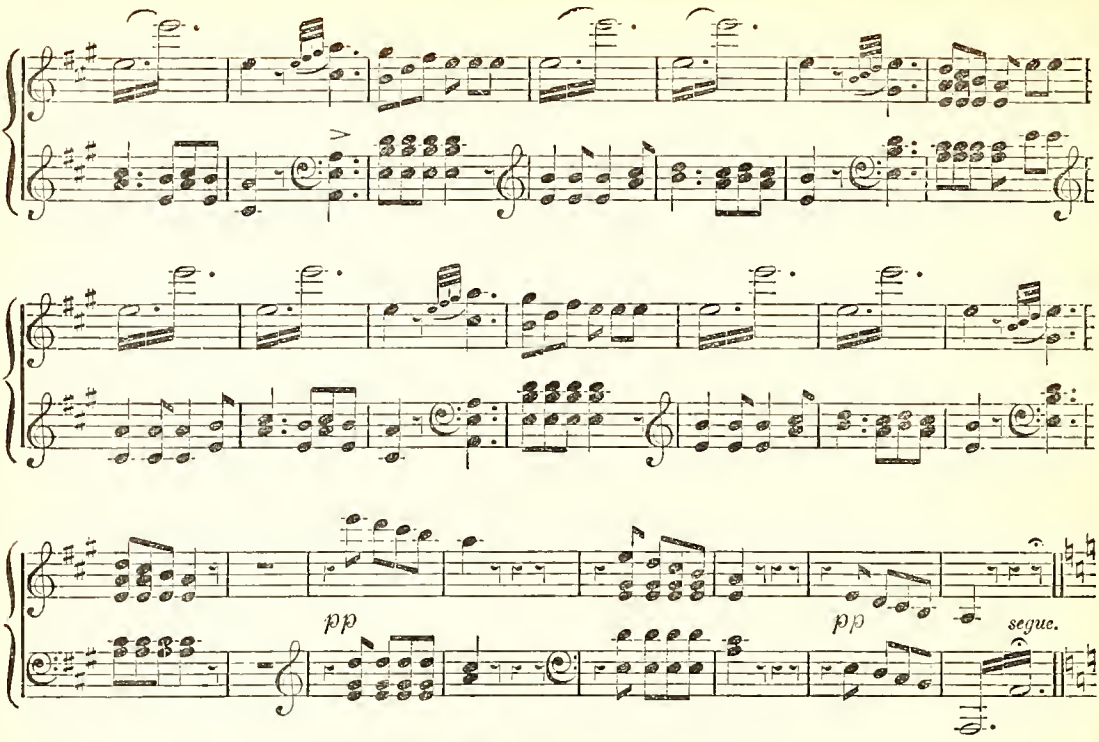

Count.
Ah. who can teli, save he who feels, the care a
pa - rent's love re - veals; how dear, fond thing, thou art to
this lone wi - dow'd heart, to this lone heart! ah, who can
tell the care, the care a pa - rent's love re - veals;..... how
dear, fond thing, thou art to this lone wi - dow'd
rall.


Count.
heart!
A - way to the hills,
Chorus of Hunters and Nobles.
Soprani e Contralti.
A-way to hill and glen, where the hun - ter's
Tenori.
A - way to hill and glen,
Bassi.
A-way to hill and glen, 8va. where the hun - ter's
f
ff
a - way to the hills,
belt - ed men with bu - gles shake the air,
where the hun - ter's belt - ed men
belt - ed men with bu - gles shake the air,
ff
f
ff
a - way to the glen, a - way,
with bu - gles shake the air, the air; hail
with bu - gles shake the air; hail
with bu - gles shake the air, the air; hail
8va
8va
ff
p

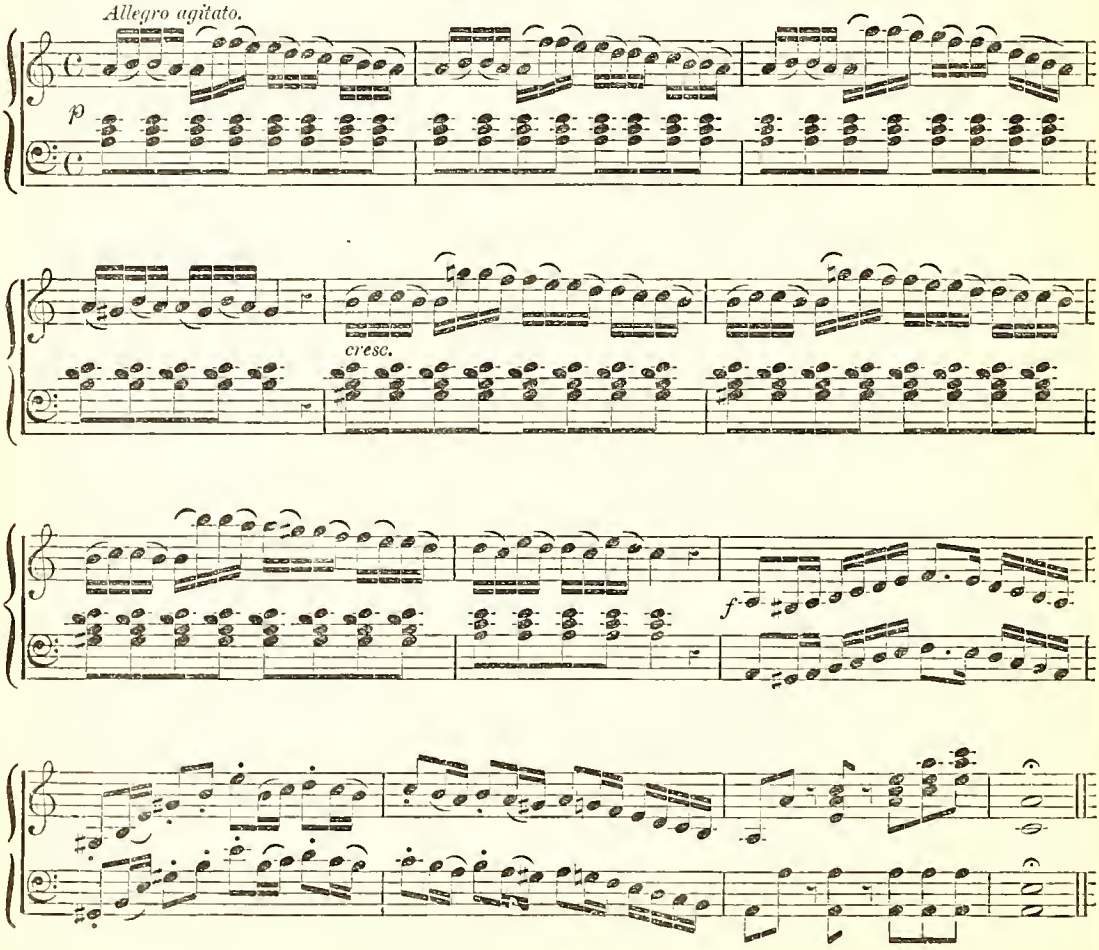

..... a - way,... to the hills, a - way,..... a - way,.. to the hills,
to the Lord of our soil, hail, hail to our
to the Lord of our soil, hail, hail to our
to the Lord of our soil, hail, hail to our
away, to the hills,.. away, to the hills,.... where bugles
Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,
Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,
Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,
shake the air!
hail,..... hail!
hail,..... hail!
hail,..... hail!
ff


A - way to the hills,
A-way to hill and glen, where the hunt-er's belt - ed
A - - way to hill and glen, where the
A-way to hill and glen, 8va where the hunt-er's belt - ed
a - way to the hills, a -
men with bu - gles shake the air,
hunt - - er's belt - - ed men with
men with bu - gles shake the air, 8va
- way to the glen! a - way, a -
with bu - gles shake the air, the air! a - - way,
hu - - gles shake the air! a - - way,
with bu - gles shake the air, the air! a - - way,
8va


- way,.. a - way, ... a -
a - - - way,
a - - way, now to hill and glen, a - way, a -
a - - way, now to hill and glen, a - way, a -
a - - way, now to hill and glen, a - way, a -
- way !
- way !
- way !
- way !
decresc.
p
p
pp

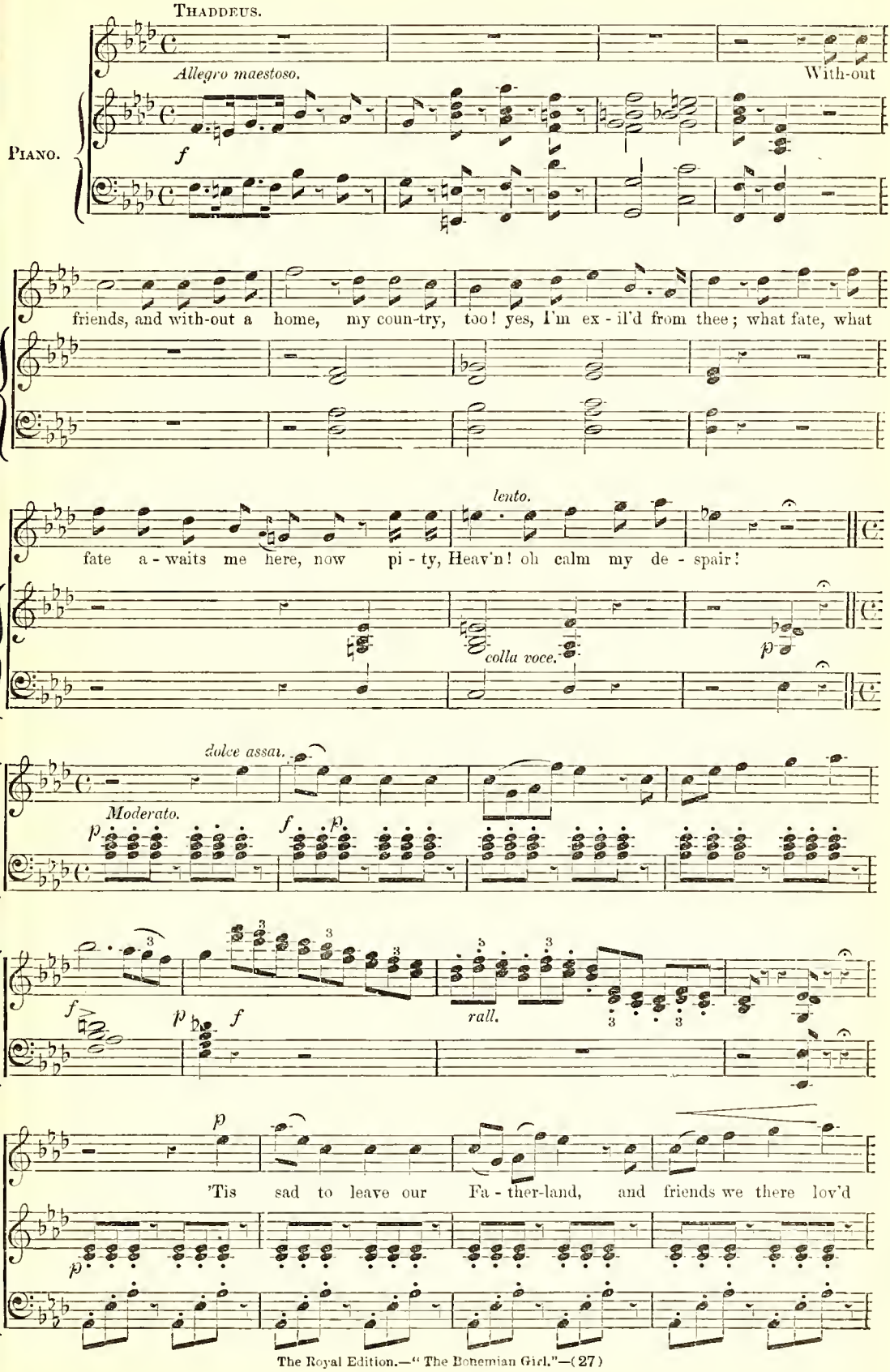


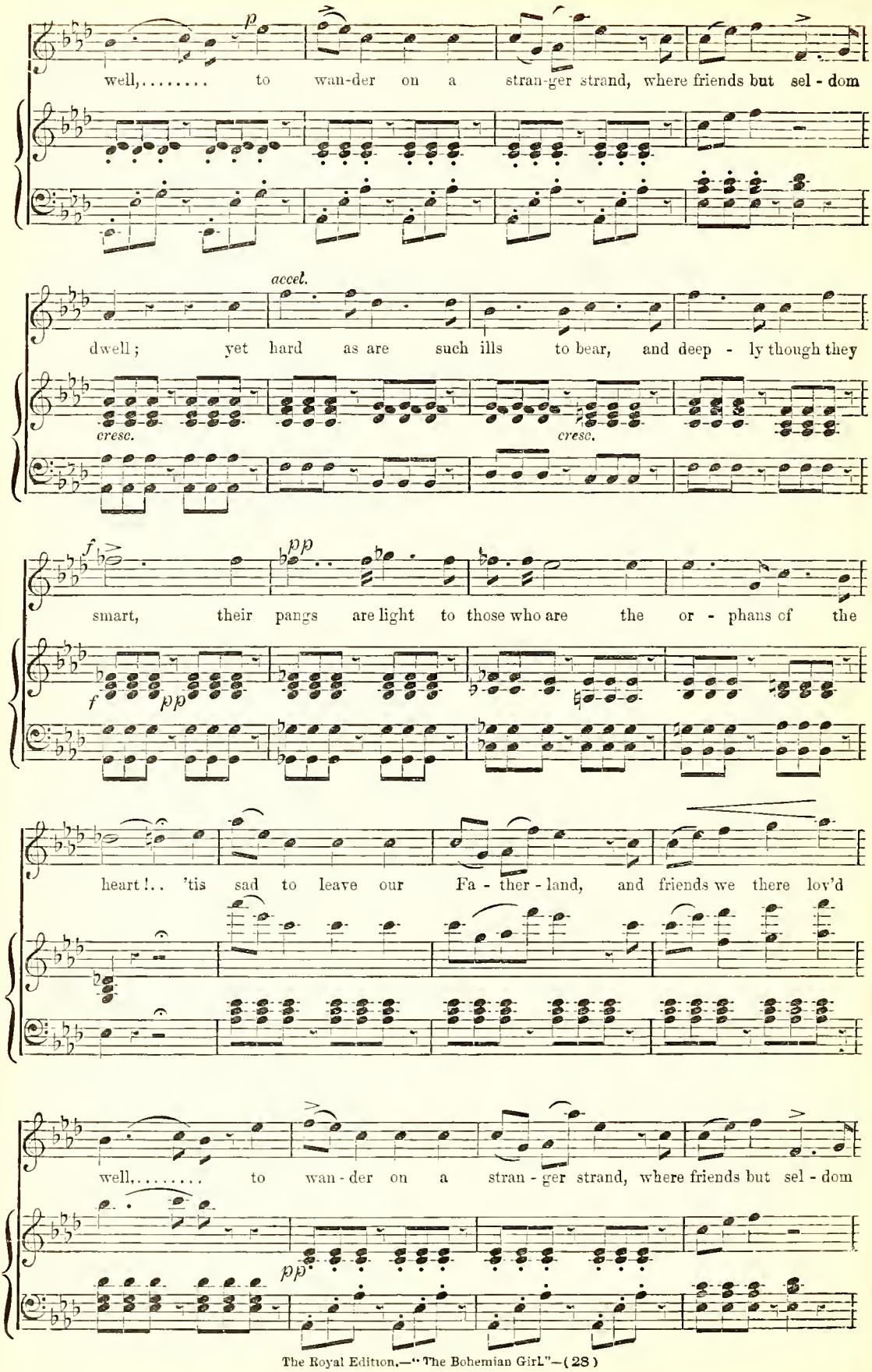
Melodramatic Music.

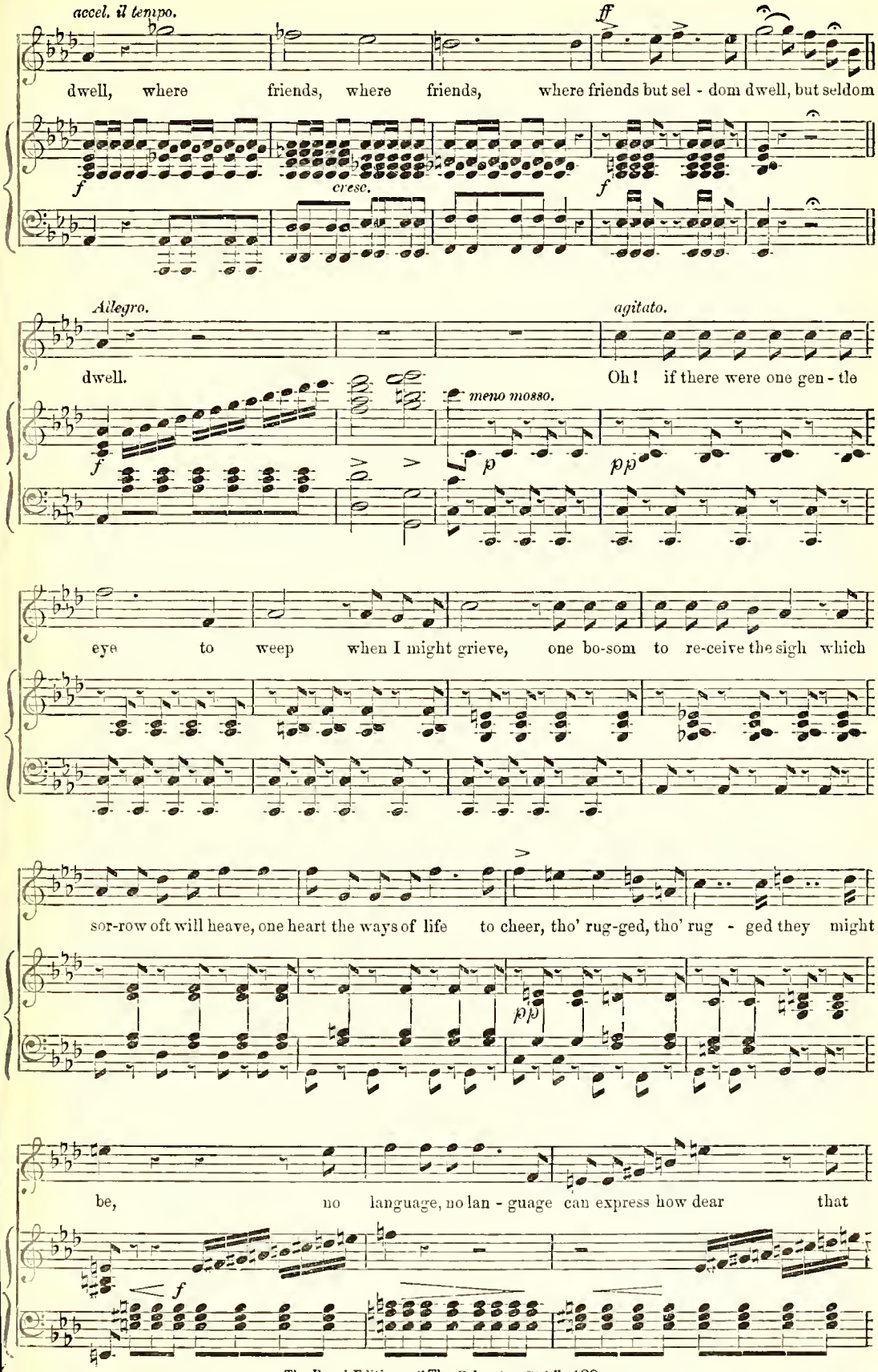


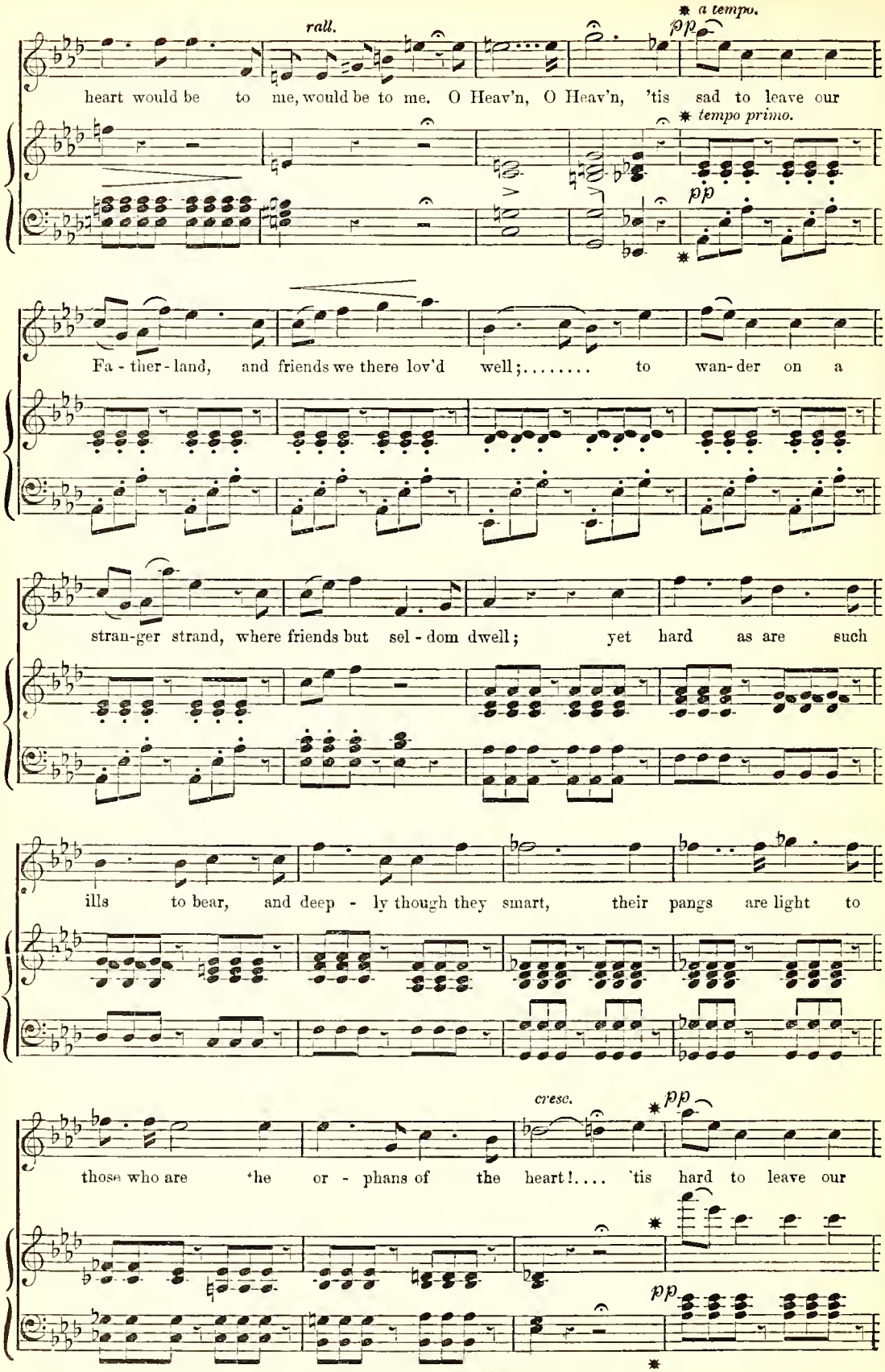
Here, on the very threshold of my enemies

RECITATIVE AND AIR.

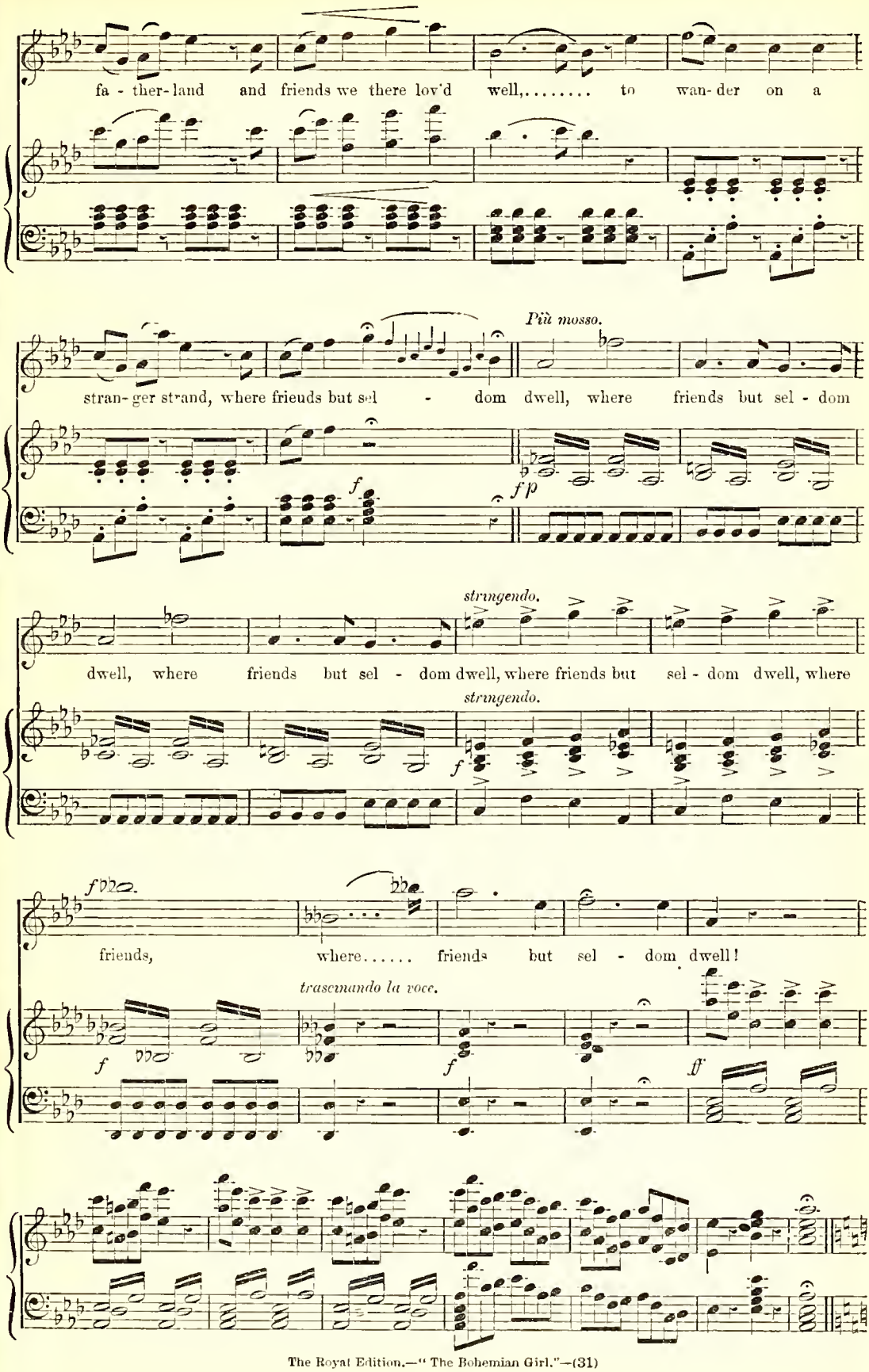



p
well,..... to wan-der on a stran-ger strand, where friends but sel - dom
accel.
dwell; yet hard as are such ills to bear, and deep - ly though they
cresc.
cresc.
f
pp
smart, their pangs are light to those who are the or - phans of the
f
pp
heart!.. 'tis sad to leave our Fa - ther - land, and friends we there lov'd
well,..... to wan - der on a stran - ger strand, where friends but sel - dom
pp

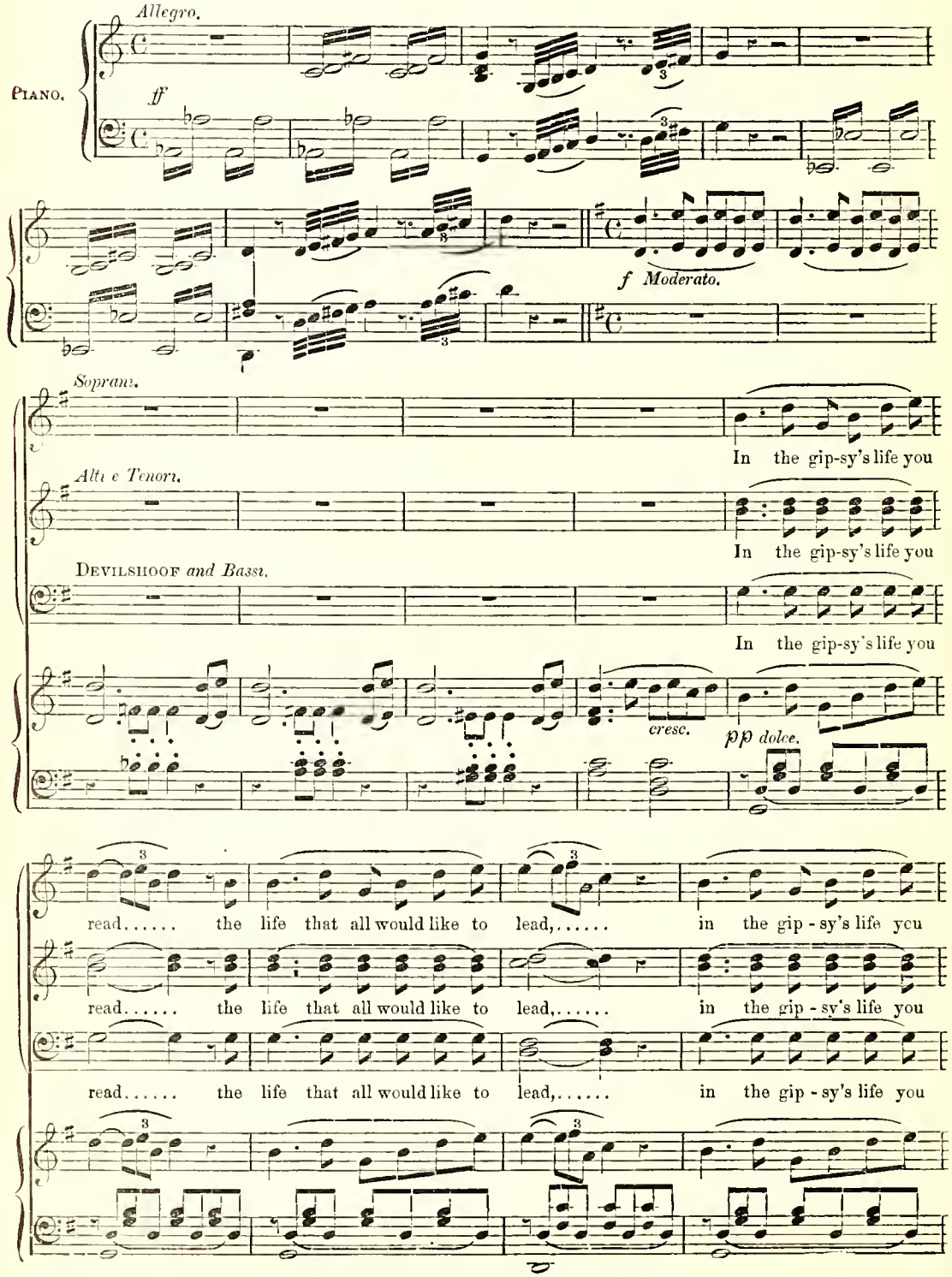

accel. il tempo.
ff
dwell, where friends, where friends, where friends but sel - dom dwell, but seldom
f
cresc.
f
Adlegro.
agitato.
dwell.
Oh! if there were one gen - tle
f
meno mosso.
p
pp
eye to weep when I might grieve, one bo-som to re-ceive the sigh which
sor-row oft will heave, one heart the ways of life to cheer, tho' rug-ged, tho' rug - ged they might
pp
be, no language, no lan - guage can express how dear that
f

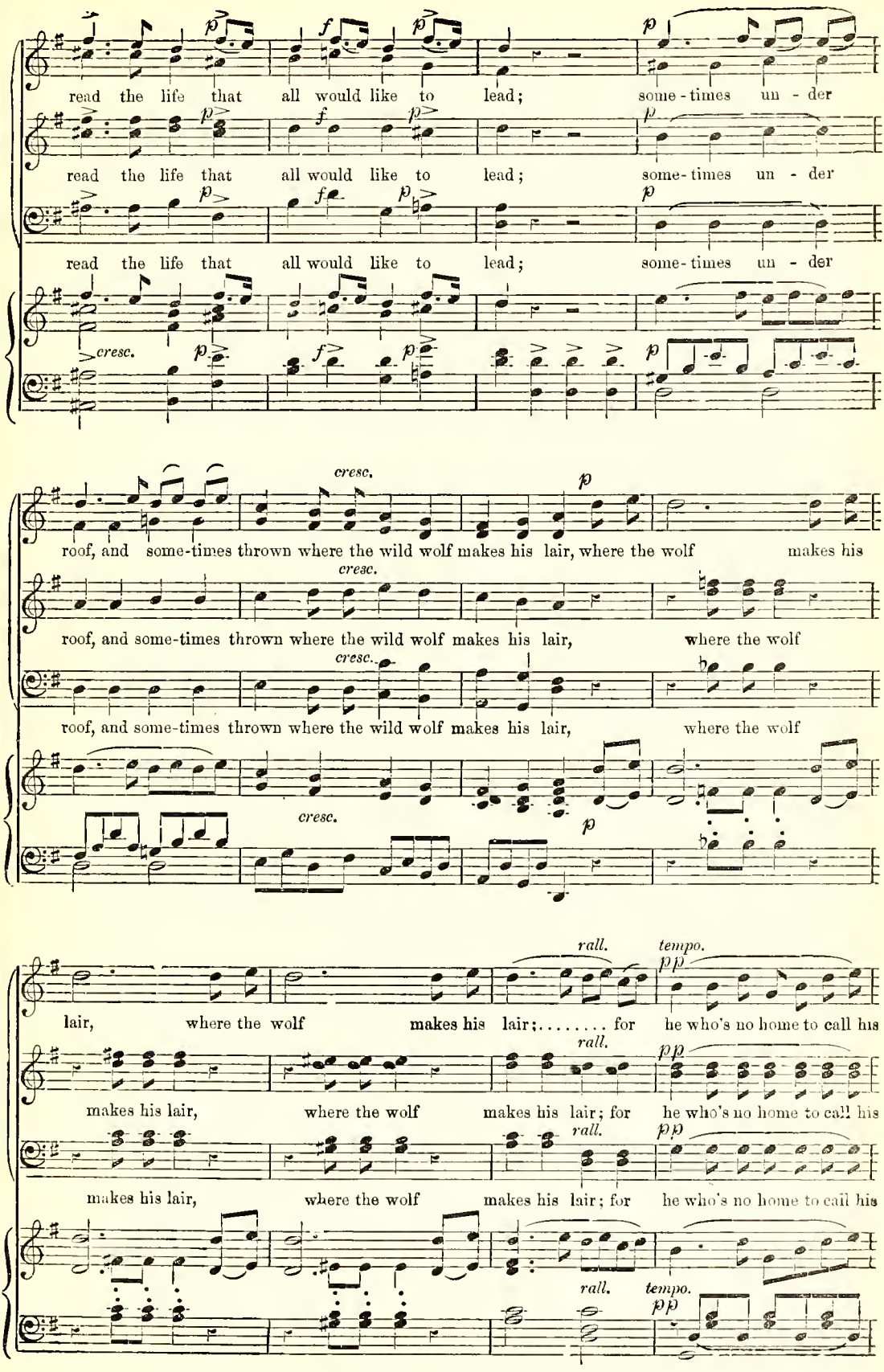


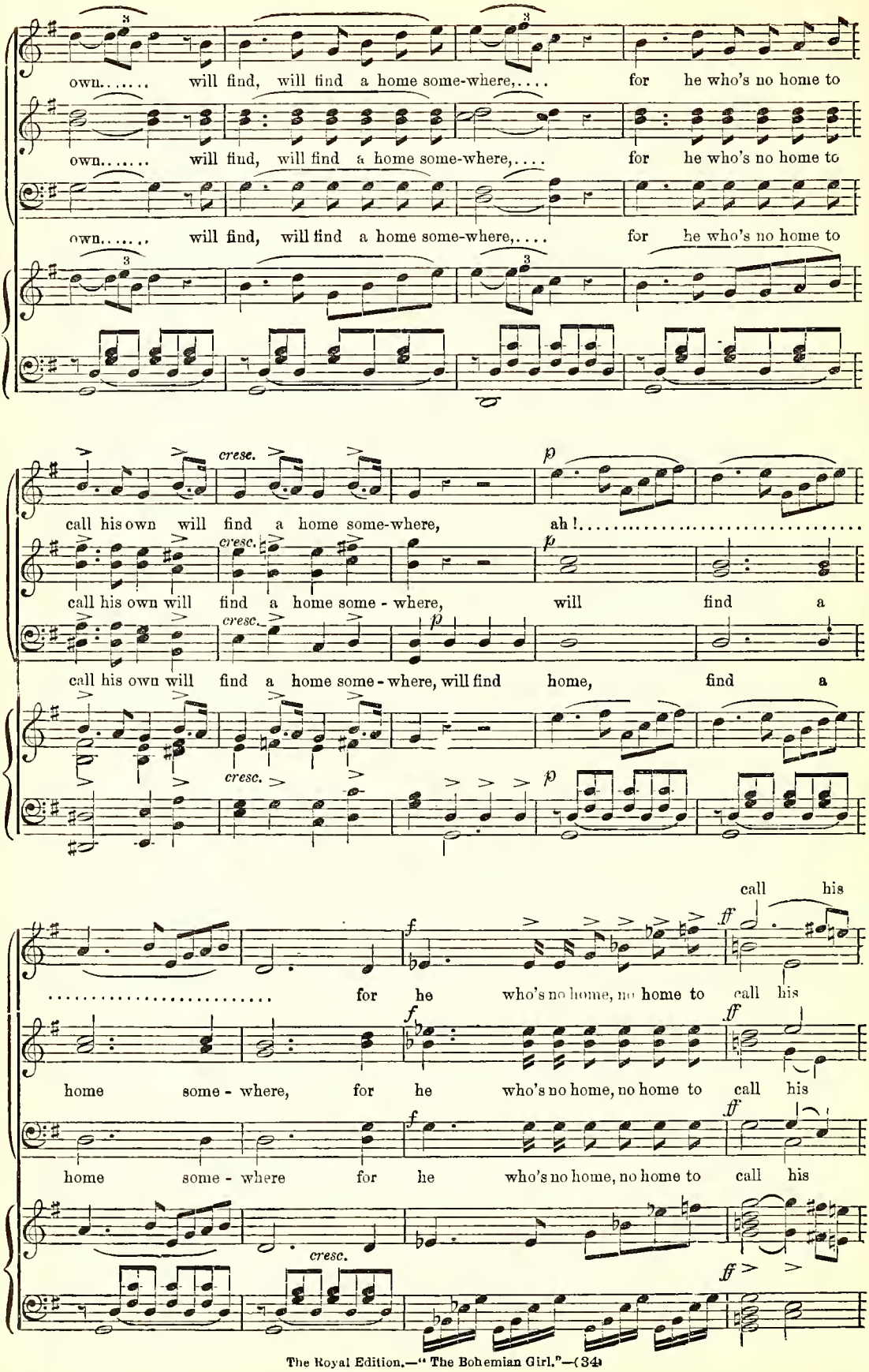
On the stage the 16 bars from * to * are omitted.

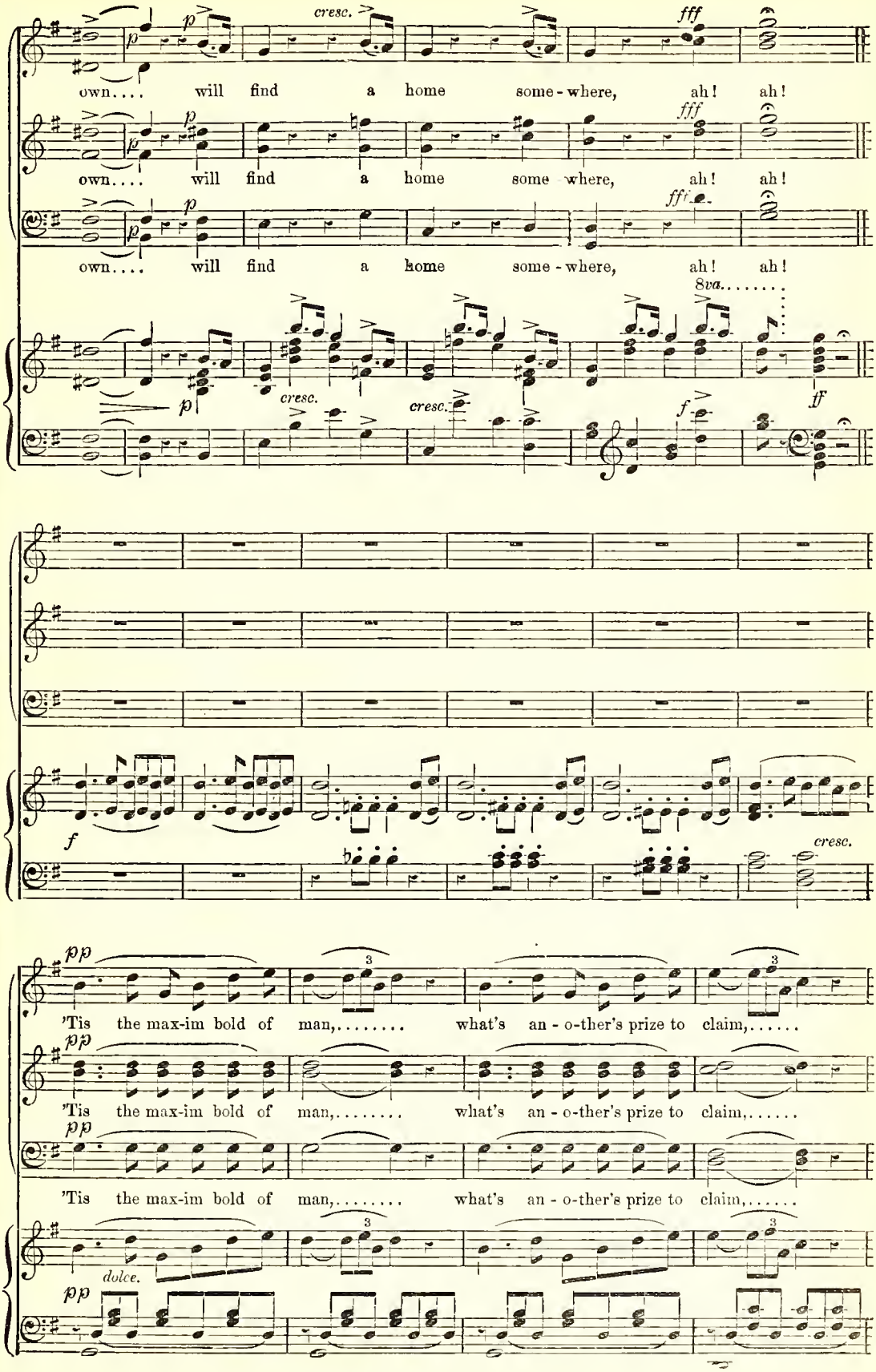

fa - ther-land and friends we there lov'd well,..... to wan- der on a
Più mosso.
stran- ger strand, where frieuds but sel - dom dwell, where friends but sel - dom
f
f p
stringendo.
dwell, where friends but sel - dom dwell, where friends but sel - dom dwell, where
stringendo.
f
f
friends, where..... friends but sel - dom dwell!
trascinando la voce.
f
f
ff

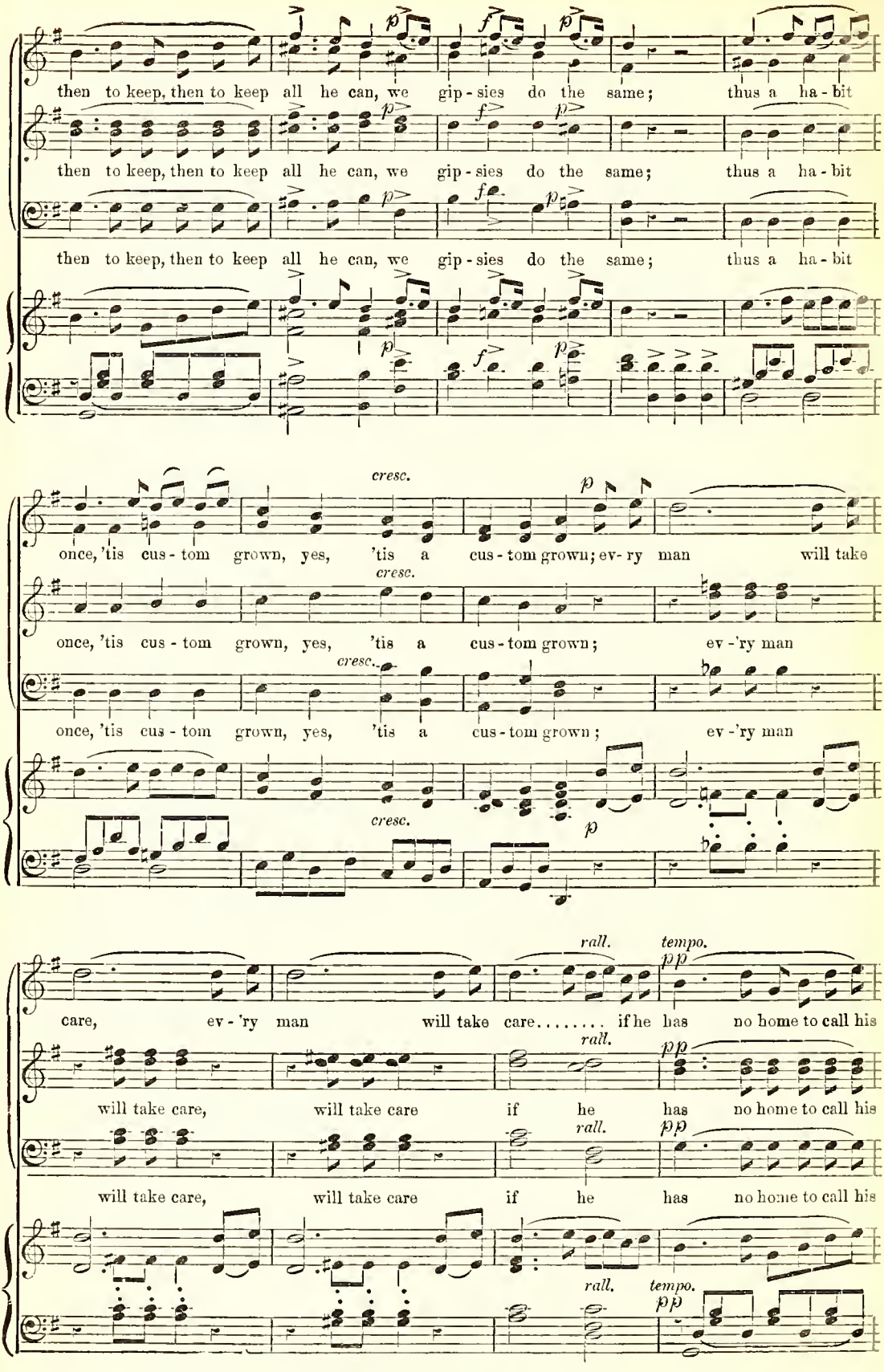
GIPSY CHORUS.

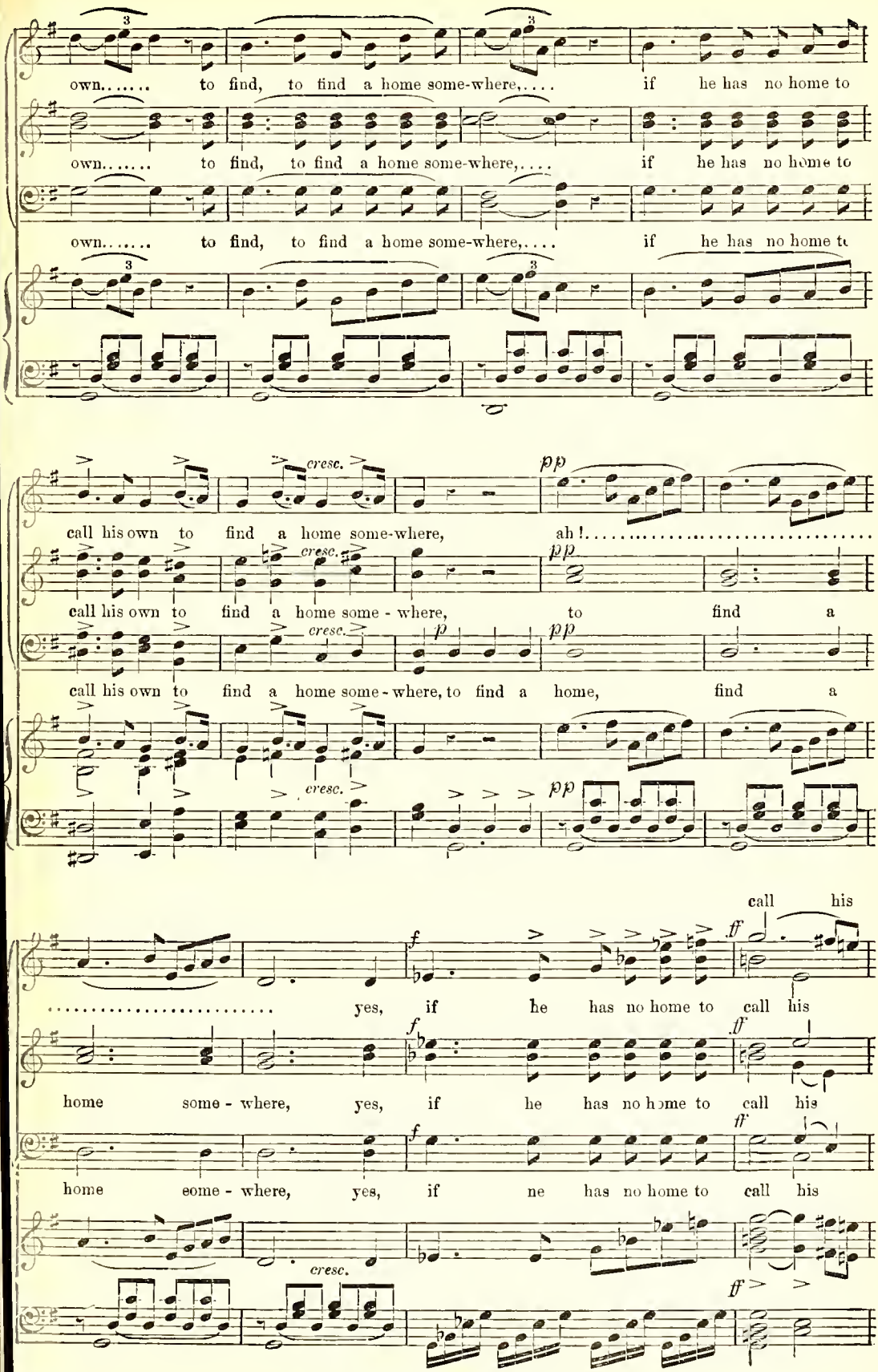


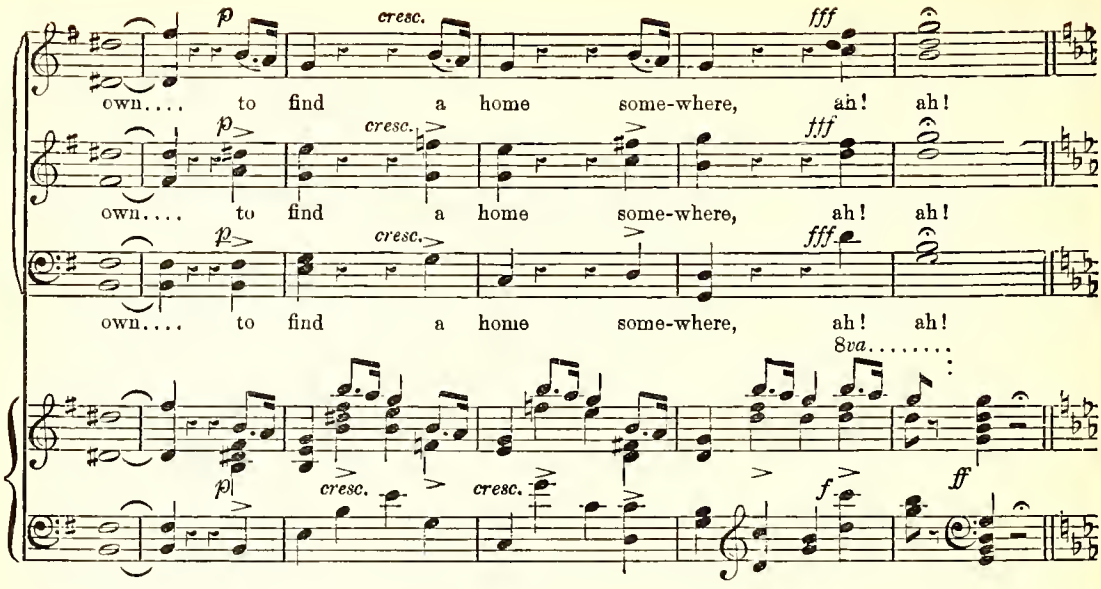

read the life that all would like to lead; some-times un - der
read the life that all would like to lead; some-times un - der
read the life that all would like to lead; some-times un - der
cresc.
roof, and some-times thrown where the wild wolf makes his lair, where the wolf makes his
roof, and some-times thrown where the wild wolf makes his lair, where the wolf
roof, and some-times thrown where the wild wolf makes his lair, where the wolf
rall.
tempo.
lair, where the wolf makes his lair; . . . . . for he who's no home to call his
makes his lair, where the wolf makes his lair; for he who's no home to call his
makes his lair, where the wolf makes his lair; for he who's no home to call his


own..... will find, will find a home some-where,.... for he who's no home to
own..... will find, will find a home some-where,.... for he who's no home to
own..... will find, will find a home some-where,.... for he who's no home to
cresc.
p
call his own will find a home some-where, ah!.....
cresc.
p
call his own will find a home some - where, will find a
cresc.
p
call his own will find a home some - where, will find home, find a
cresc.
p
call his
f
ff
..... for he who's no home, no home to call his
f
ff
home some - where, for he who's no home, no home to call his
f
ff
home some - where for he who's no home, no home to call his
cresc.
ff


own.... will find a home some-where, ah! ah!
own.... will find a home some-where, ah! ah!
own.... will find a home some-where, ah! ah!
cresc.
fff
8va
'Tis the max-im bold of man,..... what's an-o-ther's prize to claim,.....
'Tis the max-im bold of man,..... what's an-o-ther's prize to claim,.....
'Tis the max-im bold of man,..... what's an-o-ther's prize to claim,.....
dolce.

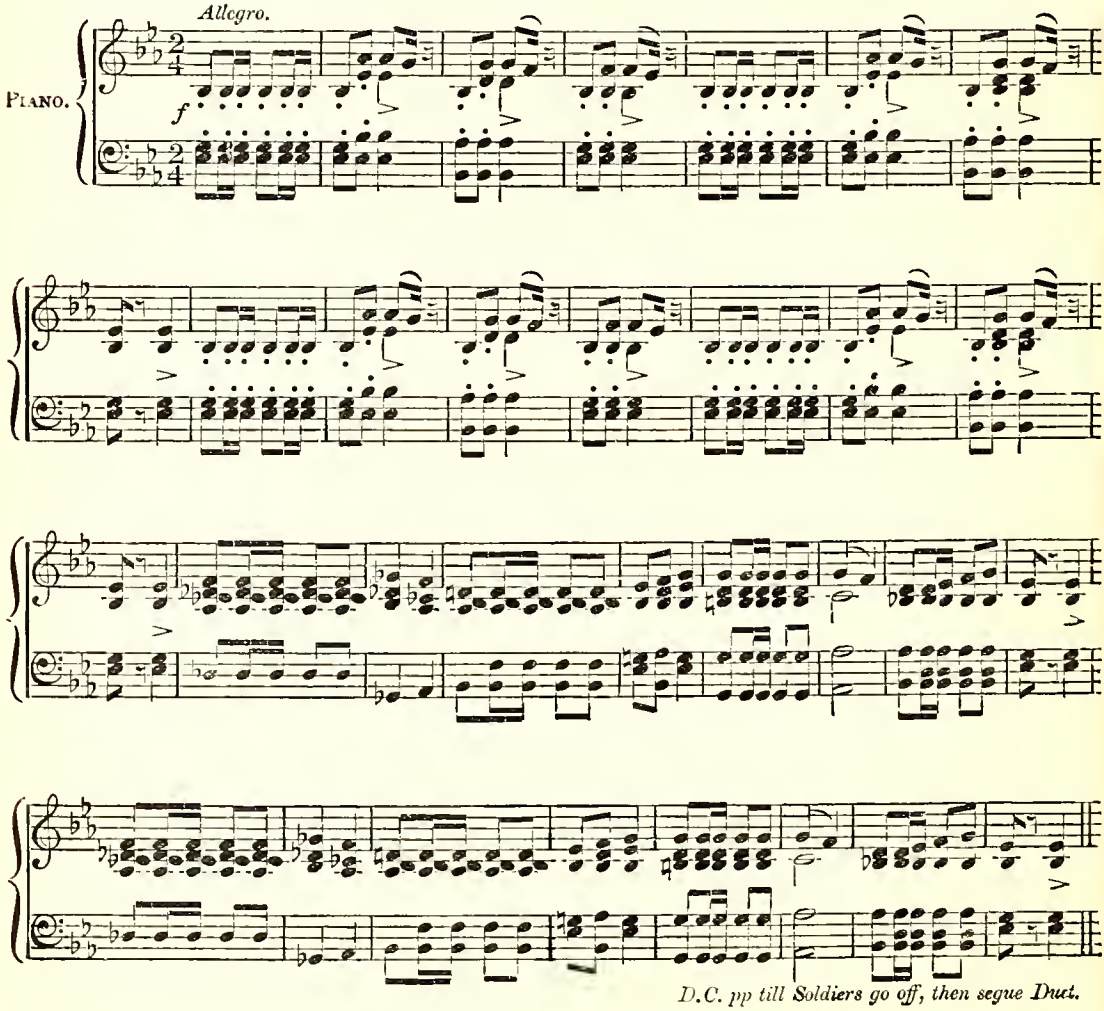

then to keep, then to keep all he can, we gip - sies do the same; thus a ha - bit
then to keep, then to keep all he can, we gip - sies do the same; thus a ha - bit
then to keep, then to keep all he can, we gip - sies do the same; thus a ha - bit
cresc.
once, 'tis cus - tom grown, yes, 'tis a cus - tom grown; ev - ry man will take
once, 'tis cus - tom grown, yes, 'tis a cus - tom grown; ev - 'ry man
once, 'tis cus - tom grown, yes, 'tis a cus - tom grown; ev - 'ry man
rall.
tempo.
care, ev - 'ry man will take care..... if he has no home to call his
will take care, will take care if he has no home to call his
will take care, will take care if he has no home to call his


own..... to find, to find a home some-where,.... if he has no home to
own..... to find, to find a home some-where,.... if he has no home to
own..... to find, to find a home some-where,.... if he has no home to
call his own to find a home some-where, ah!.....
call his own to find a home some - where, to find a
call his own to find a home some - where, to find a home, find a
cresc.
pp
p
call his
..... yes, if he has no home to call his
home some - where, yes, if he has no home to call his
home some - where, yes, if he has no home to call his
f
ff



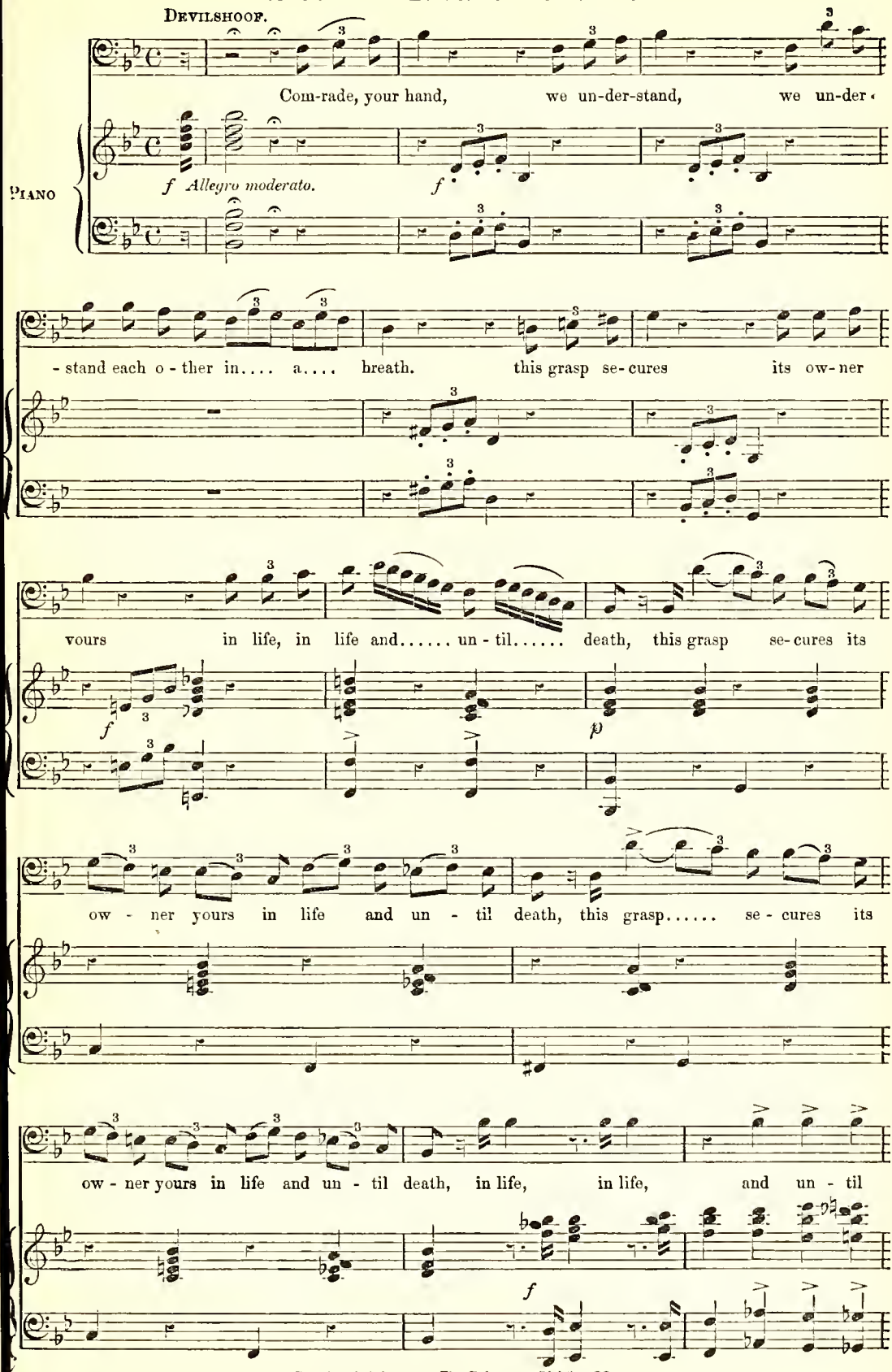
"They'll be cunning if they find you."

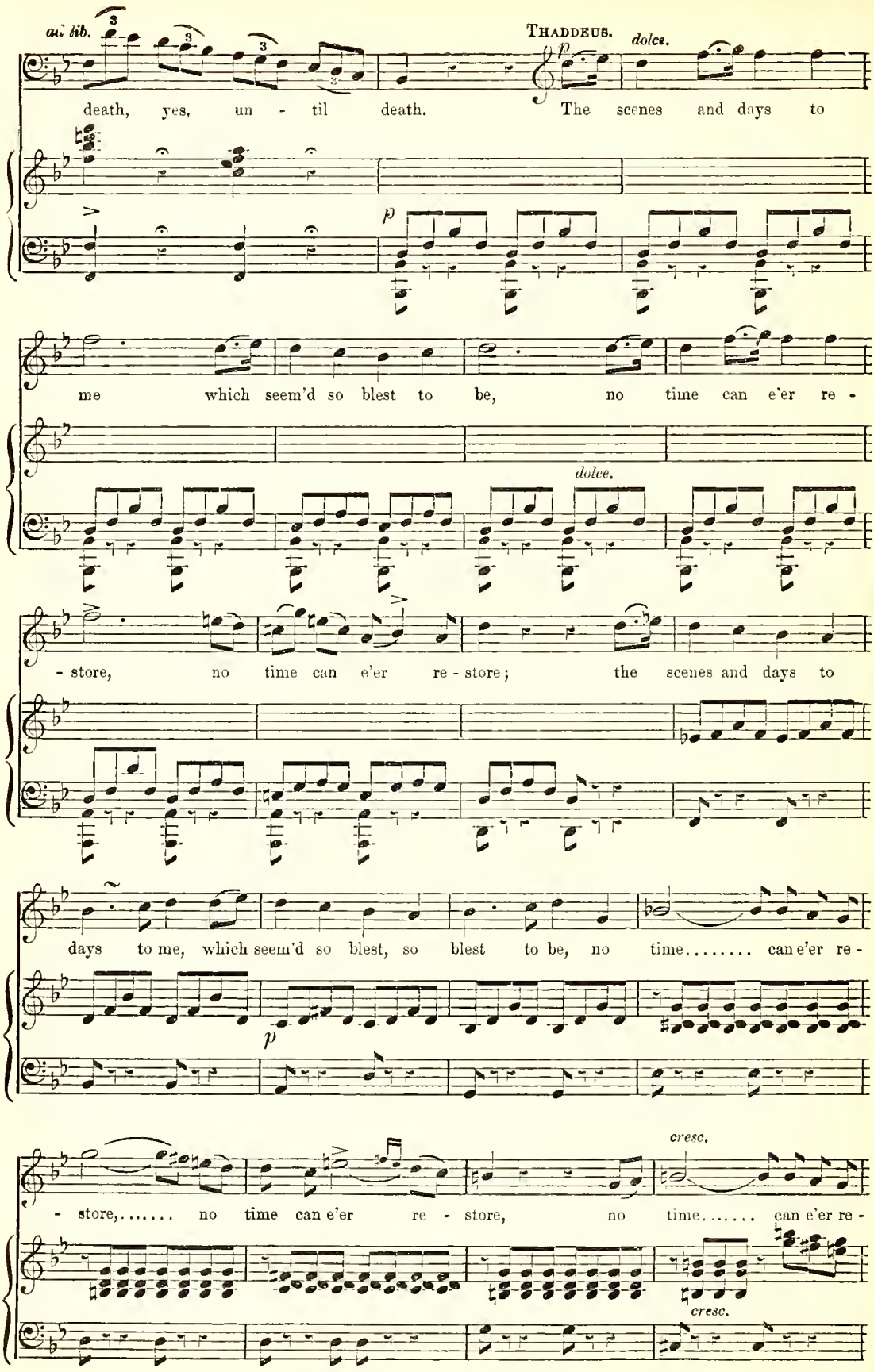
MARCH OF THE AUSTRIAN SOLDIERS.

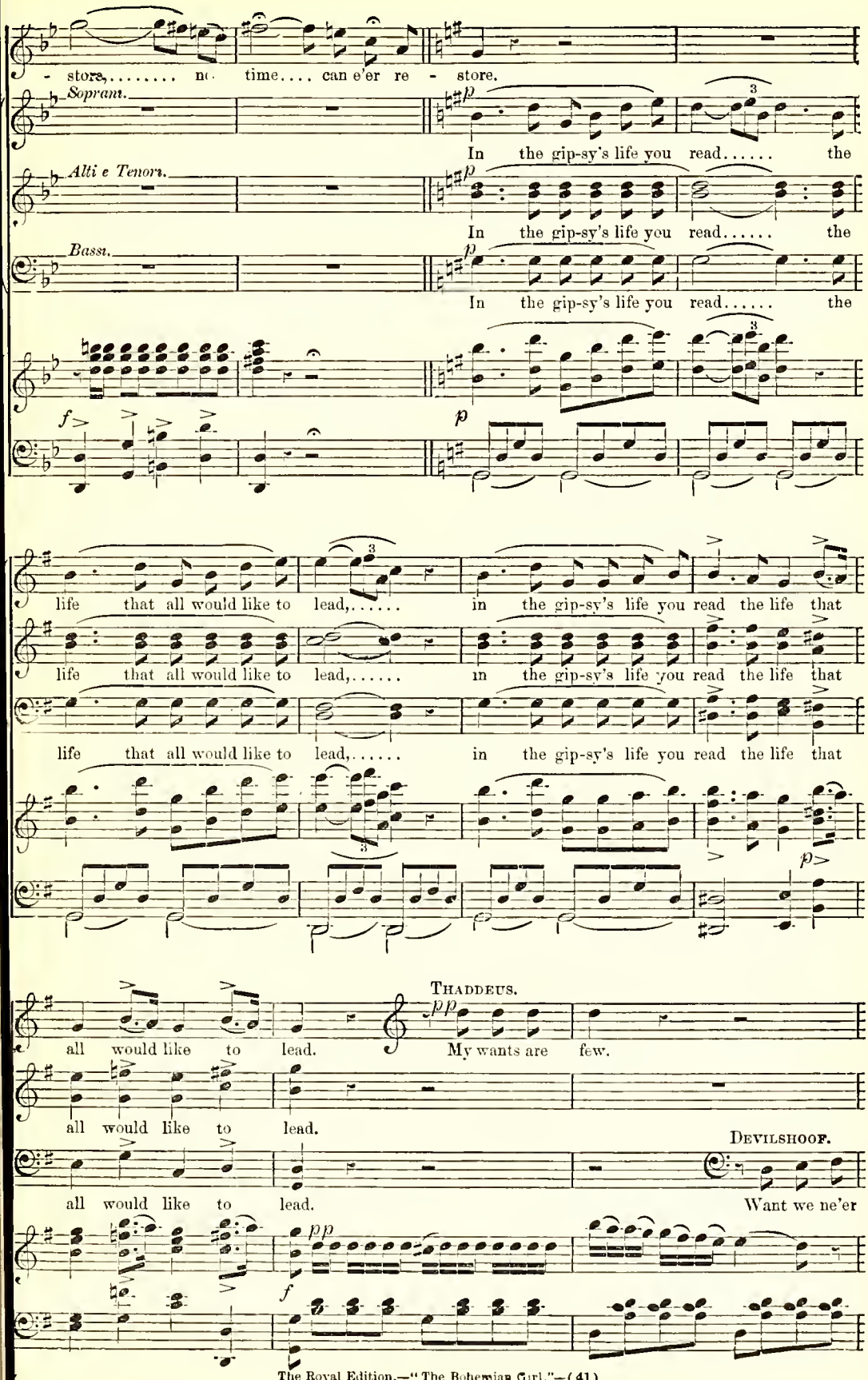


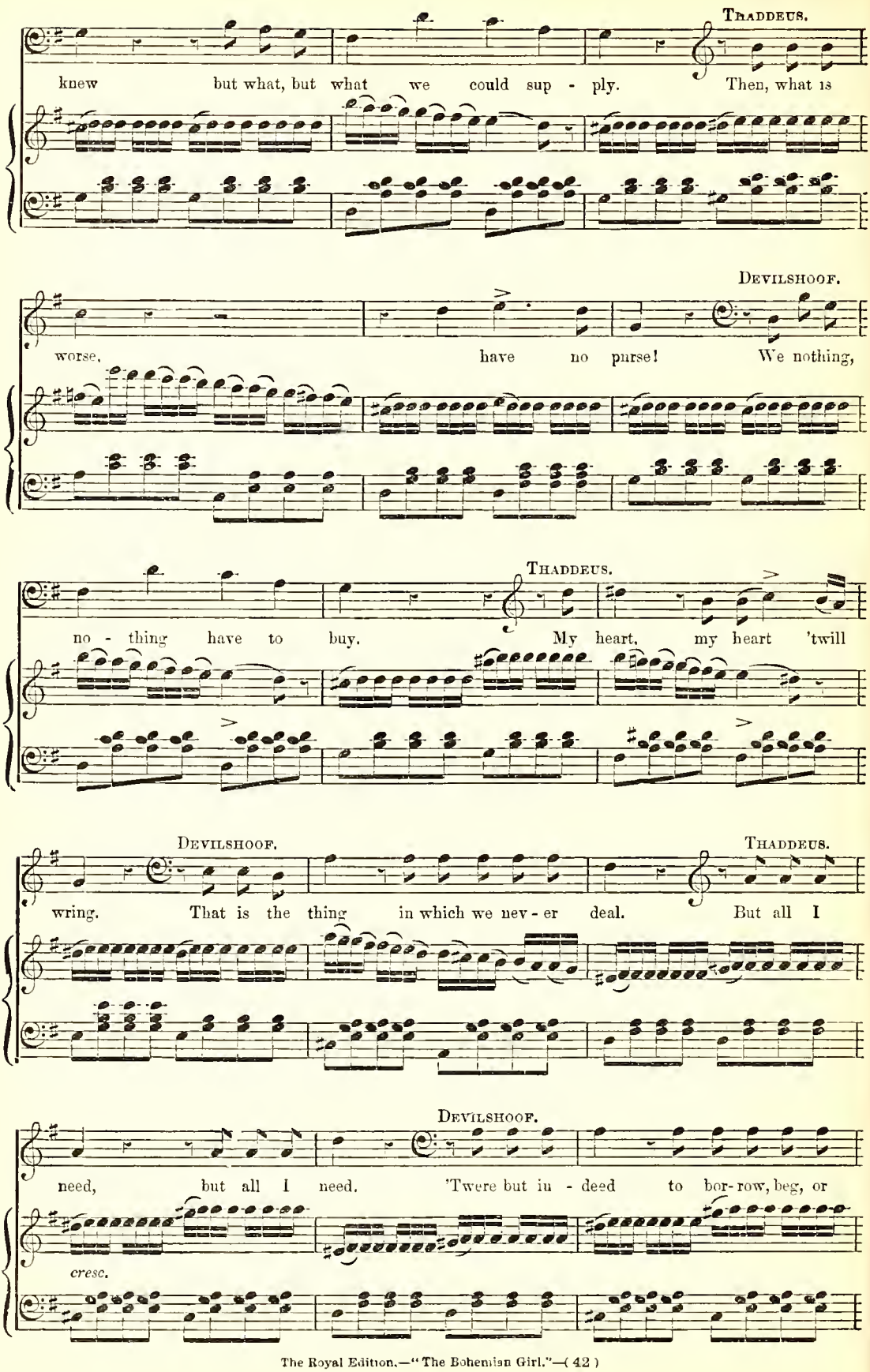
D.C. pp till Soldiers go off, then segue Duet.

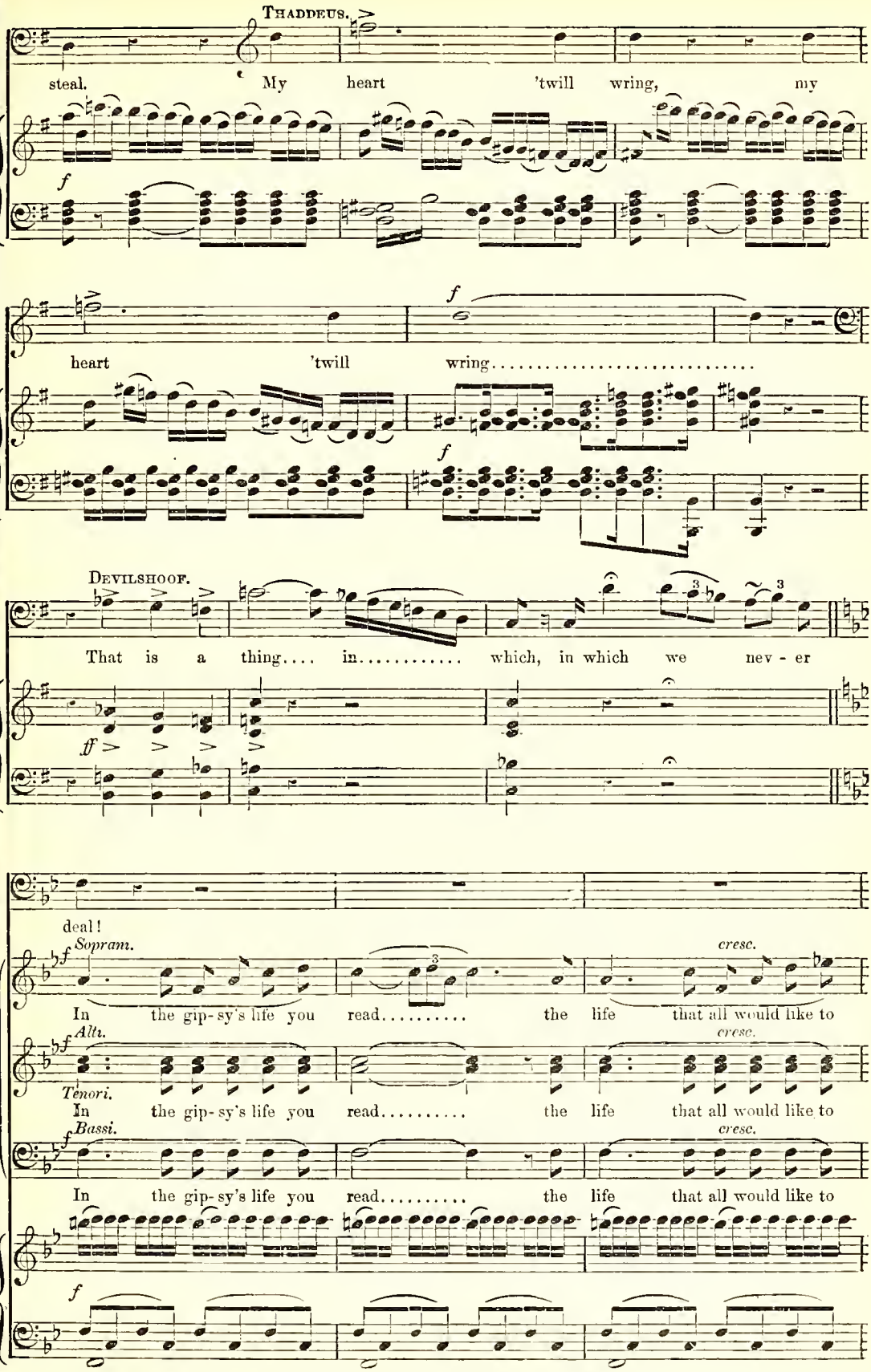
DUET WITH CHORUS.

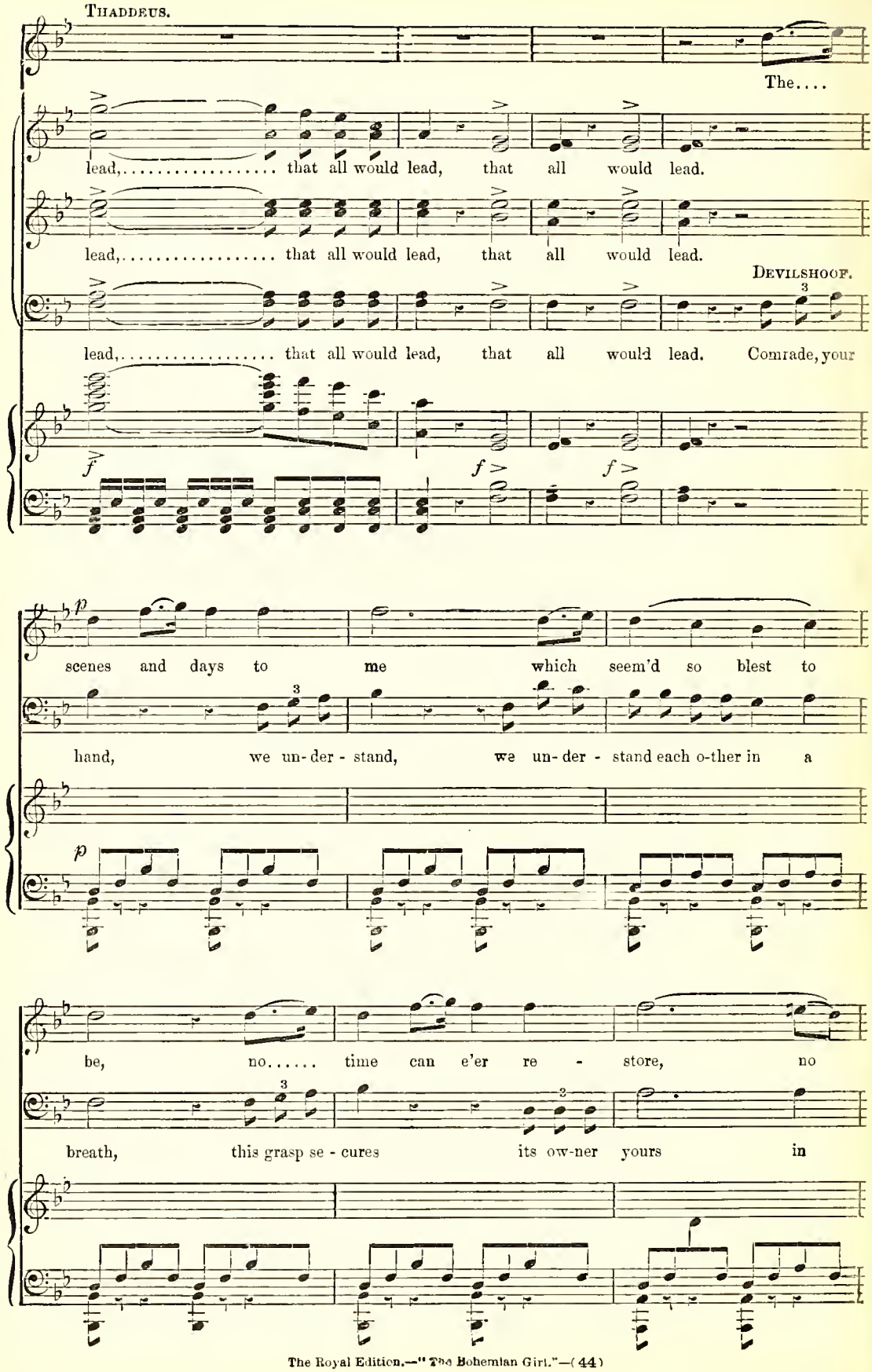


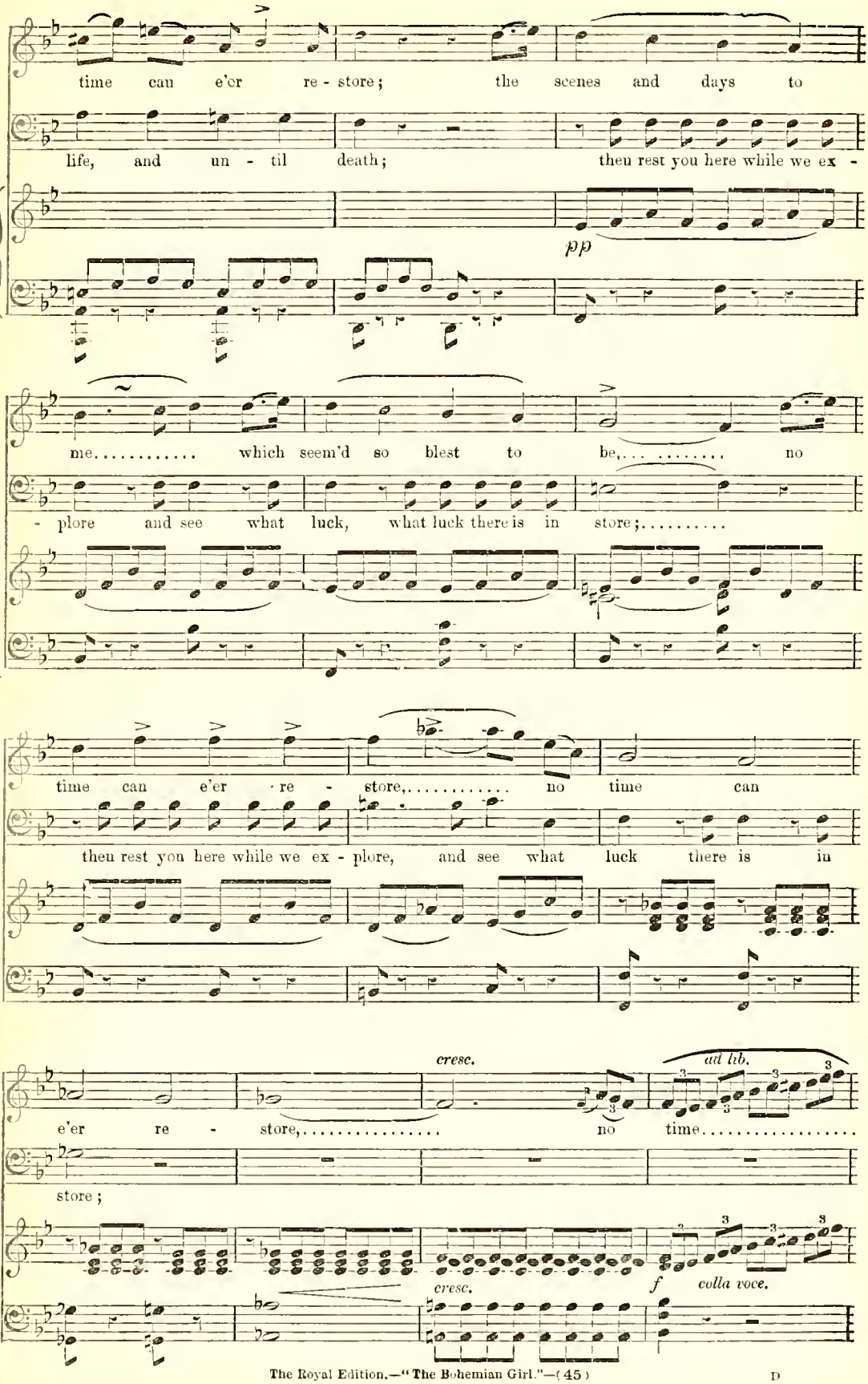

ad lib.
THADDEUS.
dolce.
death, yes, un - til death. The scenes and days to
me which seem'd so blest to be, no time can e'er re -
dolce.
- store, no time can e'er re - store; the scenes and days to
days to me, which seem'd so blest, so blest to be, no time..... can e'er re -
cresc.
- store,..... no time can e'er re - store, no time..... can e'er re -
cresc.

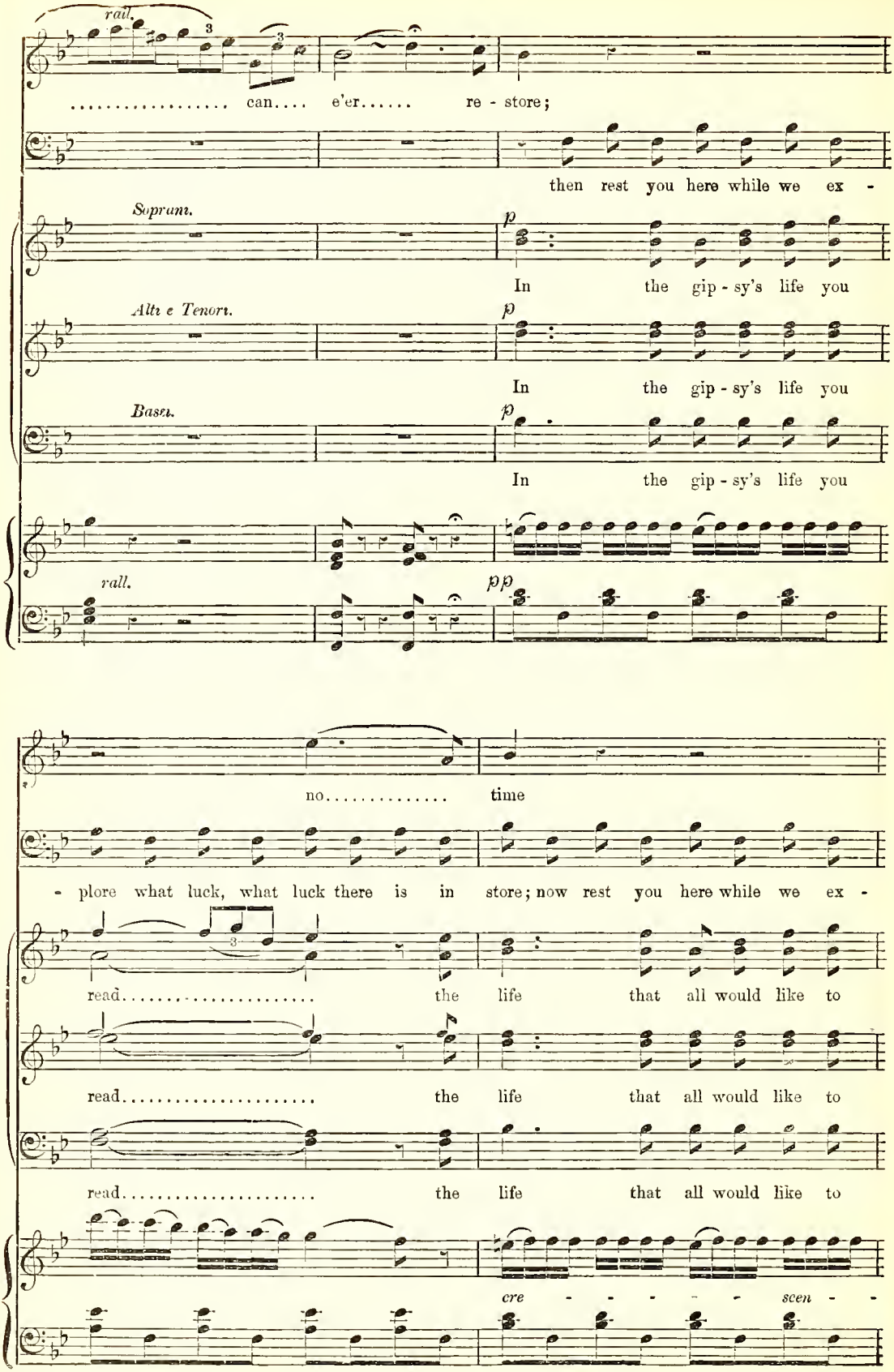

- store,..... no time.... can e'er re - store.
Sopran.
In the gip-sy's life you read..... the
Alti e Tenori.
In the gip-sy's life you read..... the
Bassi.
In the gip-sy's life you read..... the
life that all would like to lead,..... in the gip-sy's life you read the life that
life that all would like to lead,..... in the gip-sy's life you read the life that
life that all would like to lead,..... in the gip-sy's life you read the life that
THADDEUS.
all would like to lead. My wants are few.
all would like to lead.
DEVILSHOOF.
all would like to lead. Want we ne'er

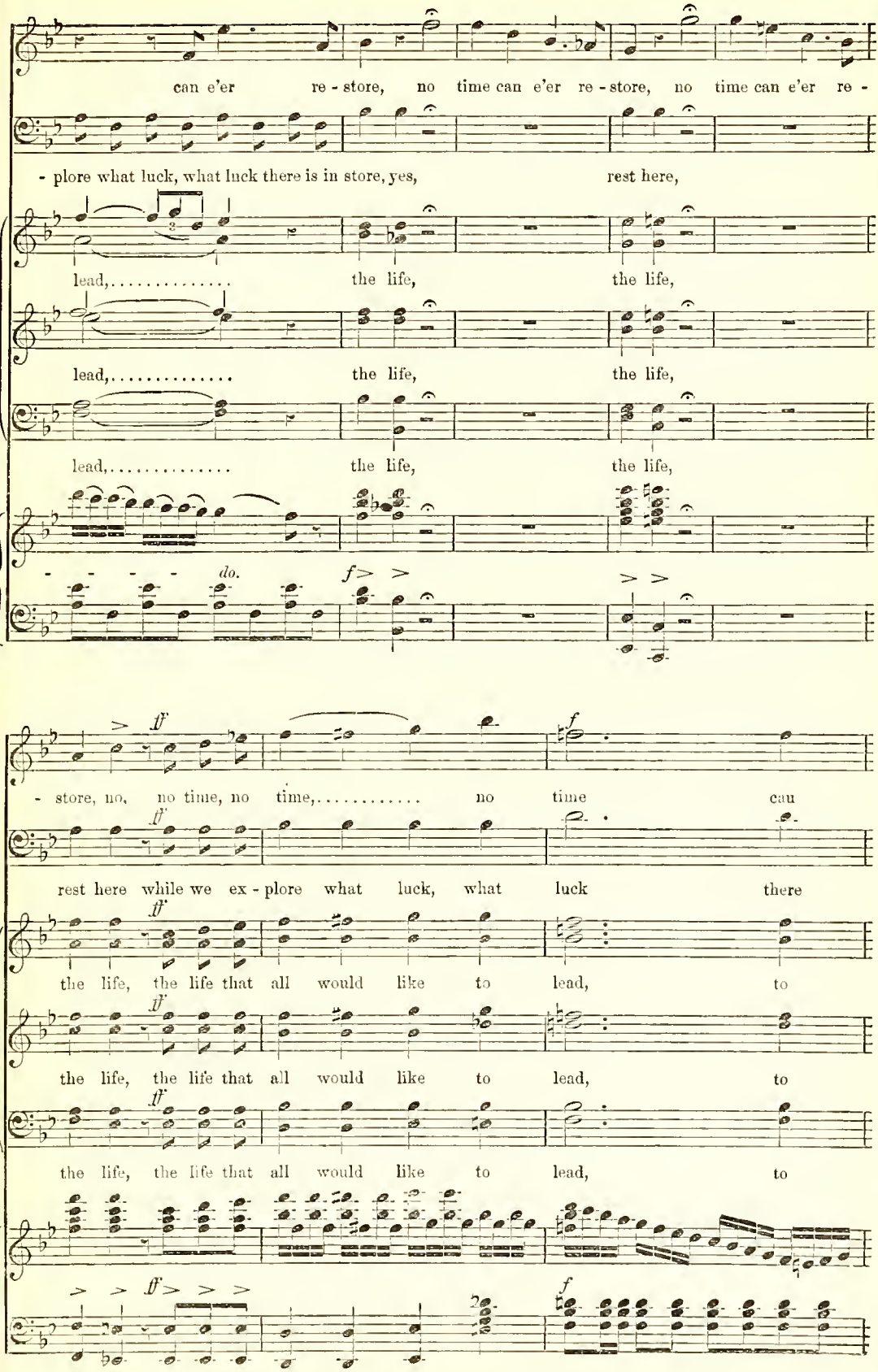

THADDEUS.
knew but what, but what we could sup - ply. Then, what is
DEVILSHOOF.
worse, have no purse! We nothing,
THADDEUS.
no - thing have to buy. My heart, my heart 'twill
DEVILSHOOF.
THADDEUS.
wring. That is the thing in which we nev - er deal. But all I
DEVILSHOOF.
need, but all I need. 'Twere but in - deed to bor - row, beg, or
cresc.

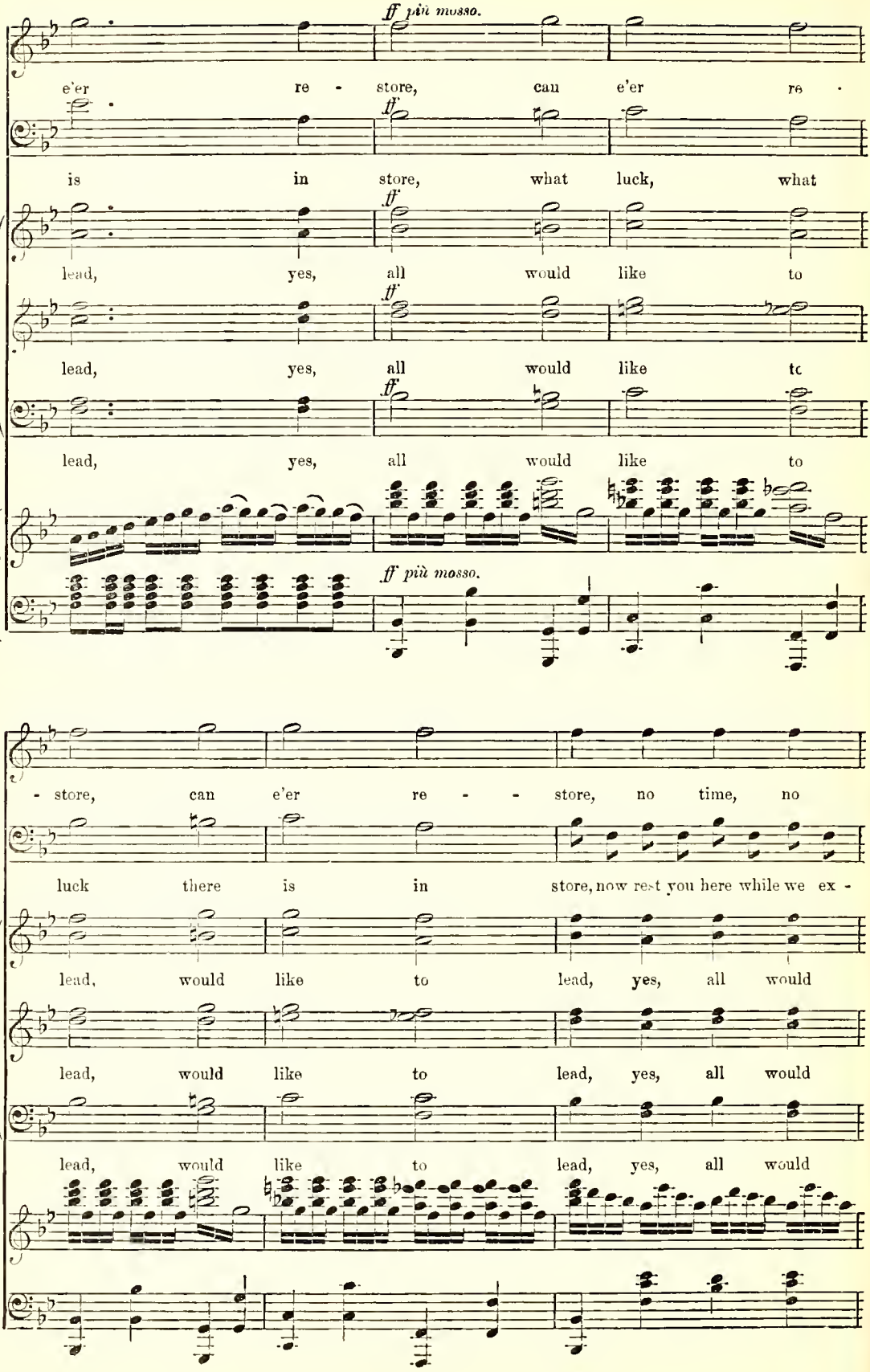

THADDEUS.
steal. My heart 'twill wring, my
f
heart 'twill wring.....
f
DEVILSHOOF.
That is a thing.... in..... which, in which we nev - er
ff
deal!
Sopram.
cresc.
In the gip-sy's life you read..... the life that all would like to
Alti.
Tenori.
Bassi.
f

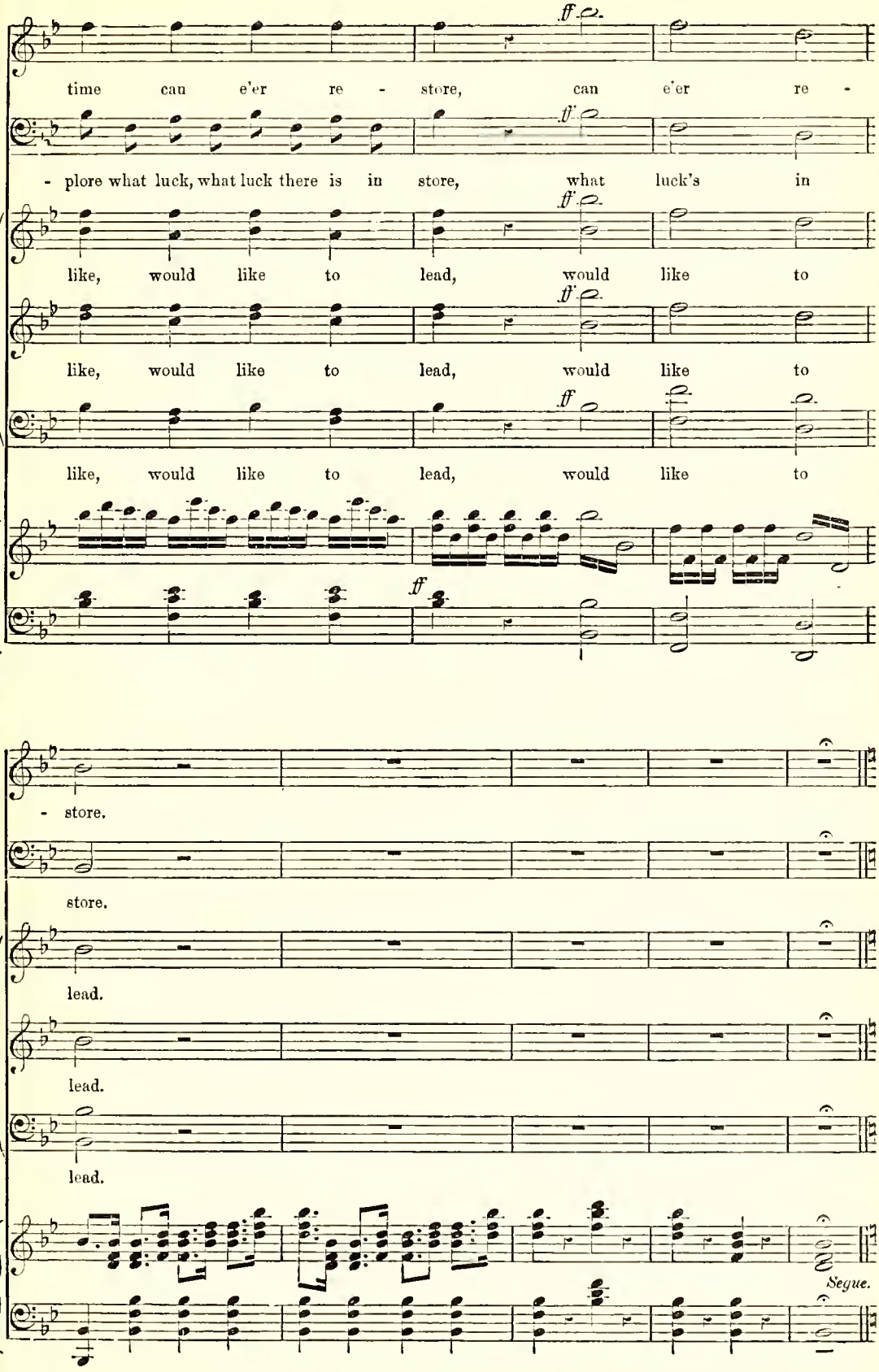

Thaddeus.
The....
lead,..... that all would lead, that all would lead.
lead,..... that all would lead, that all would lead.
Devilshoof.
lead,..... that all would lead, that all would lead. Comrade, your
scenes and days to me which seem'd so blest to
hand, we un- der - stand, we un- der - stand each o-ther in a
be, no..... time can e'er re - store, no
breath, this grasp se - cures its ow-ner yours in

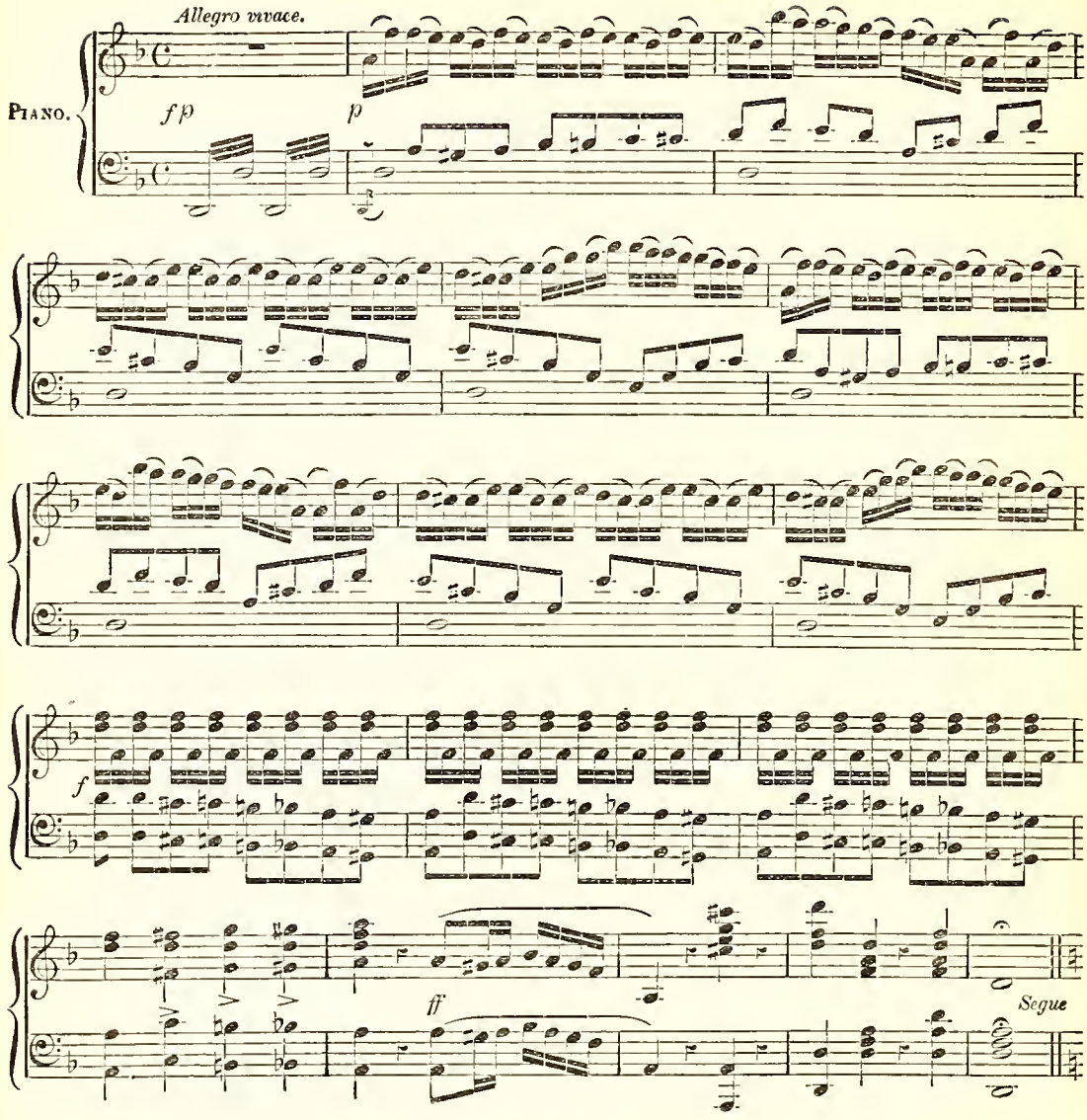

time can e'er re - store; the scenes and days to
life, and un - til death; then rest you here while we ex -
pp
me..... which seem'd so blest to be,..... no
- plore and see what luck, what luck there is in store;.....
time can e'er re - store,..... no time can
then rest you here while we ex - plore, and see what luck there is in
cresc.
ad lib.
e'er re - store,..... no time.....
store;
cresc.
f
colla voce.


rall.
..... can.... e'er..... re - store;
then rest you here while we ex -
Sopran.
p
In the gip - sy's life you
Alti e Tenori.
p
In the gip - sy's life you
Basi.
p
In the gip - sy's life you
rall.
pp
no..... time
- plore what luck, what luck there is in store; now rest you here while we ex -
read..... the life that all would like to
read..... the life that all would like to
read..... the life that all would like to
cre - - - - - scen - -

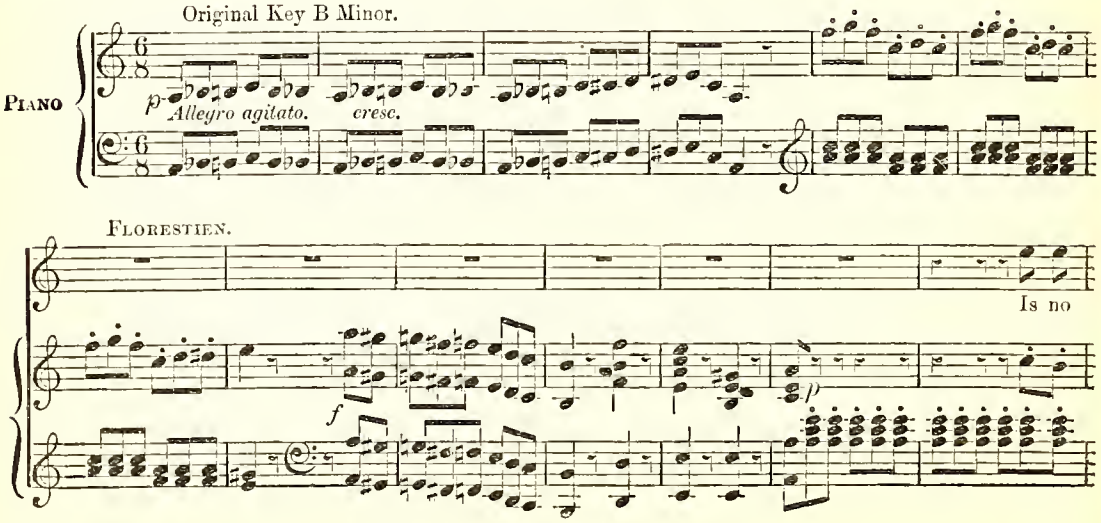

can e'er re - store, no time can e'er re - store, no time can e'er re -
- plore what luck, what luck there is in store, yes, rest here,
lead,..... the life, the life,
lead,..... the life, the life,
lead,..... the life, the life,
- - - - do.
f>
- store, no, no time, no time,..... no time cau
rest here while we ex - plore what luck, what luck there
the life, the life that all would like to lead, to
the life, the life that all would like to lead, to
the life, the life that all would like to lead, to
ff>
f

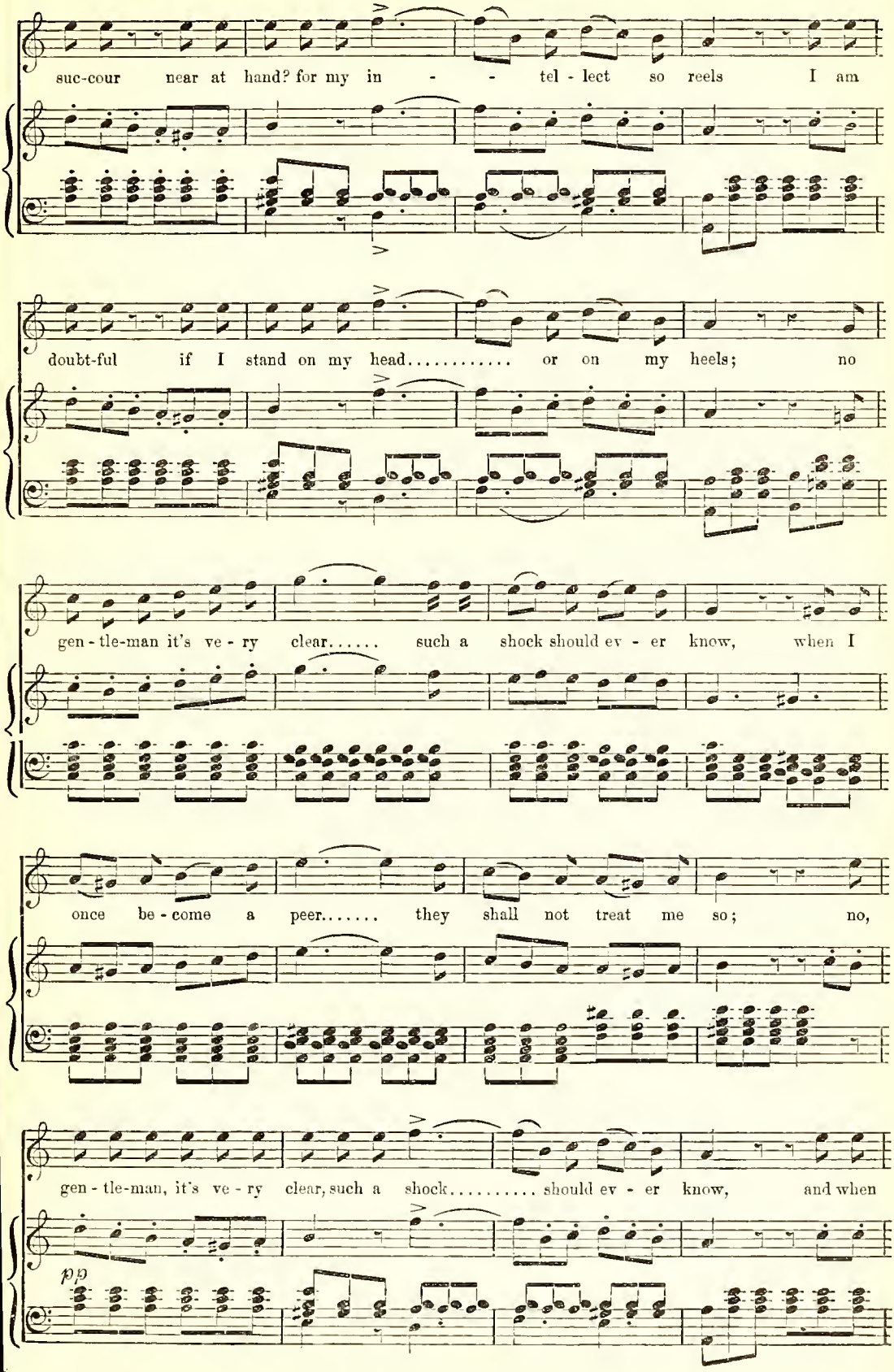

ff più mosso.
e'er re - store, can e'er re -
ff
is in store, what luck, what
ff
lead, yes, all would like to
ff
lead, yes, all would like to
ff
lead, yes, all would like to
ff più mosso.
- store, can e'er re - - store, no time, no
luck there is in store, now rest you here while we ex -
lead, would like to lead, yes, all would
lead, would like to lead, yes, all would
lead, would like to lead, yes, all would

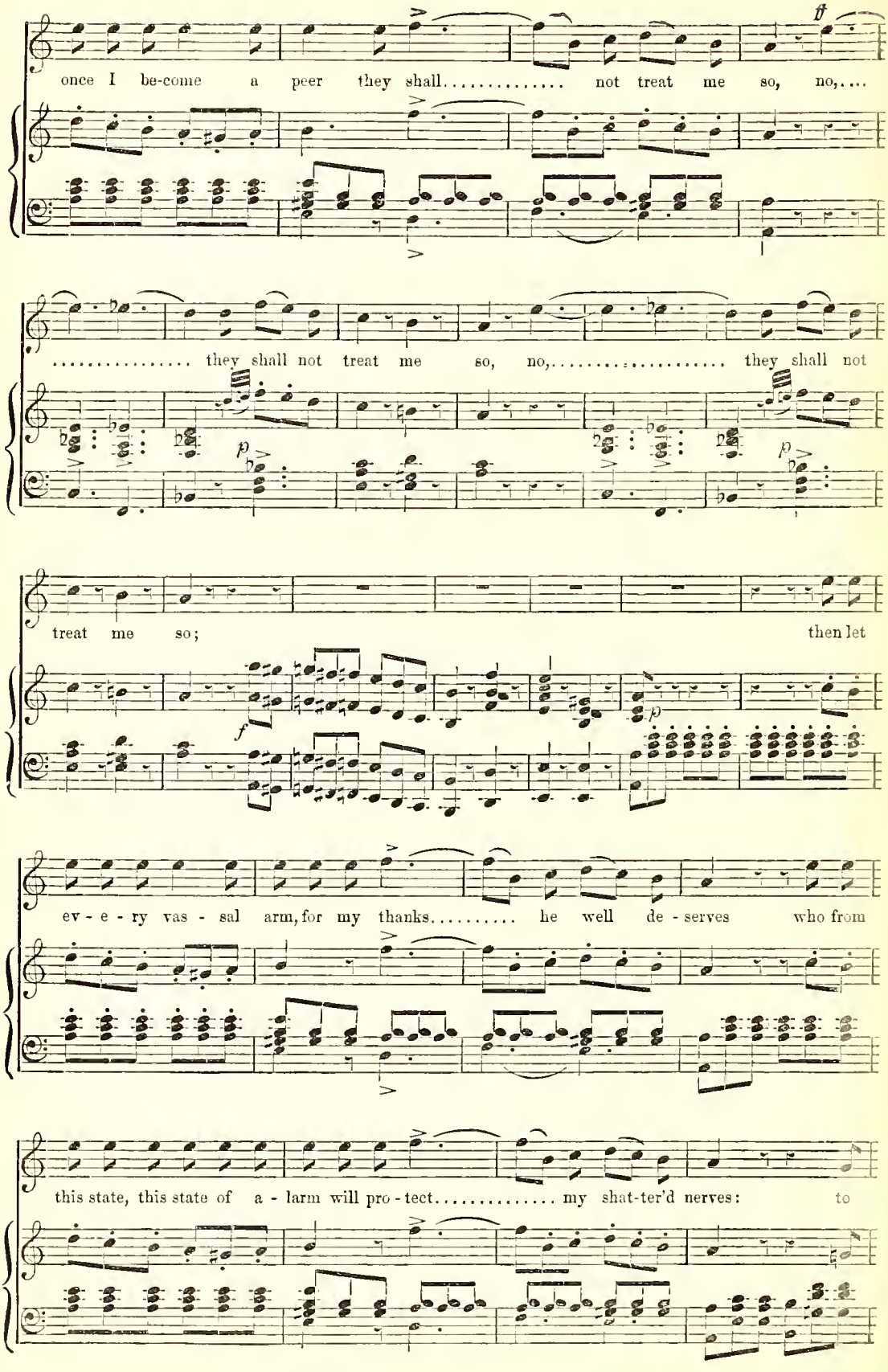

ff
time can e'er re - store, can e'er re -
- plore what luck, what luck there is in store, what luck's in
like, would like to lead, would like to
like, would like to lead, would like to
like, would like to lead, would like to
ff
- store.
store.
lead.
lead.
lead.
Segue.

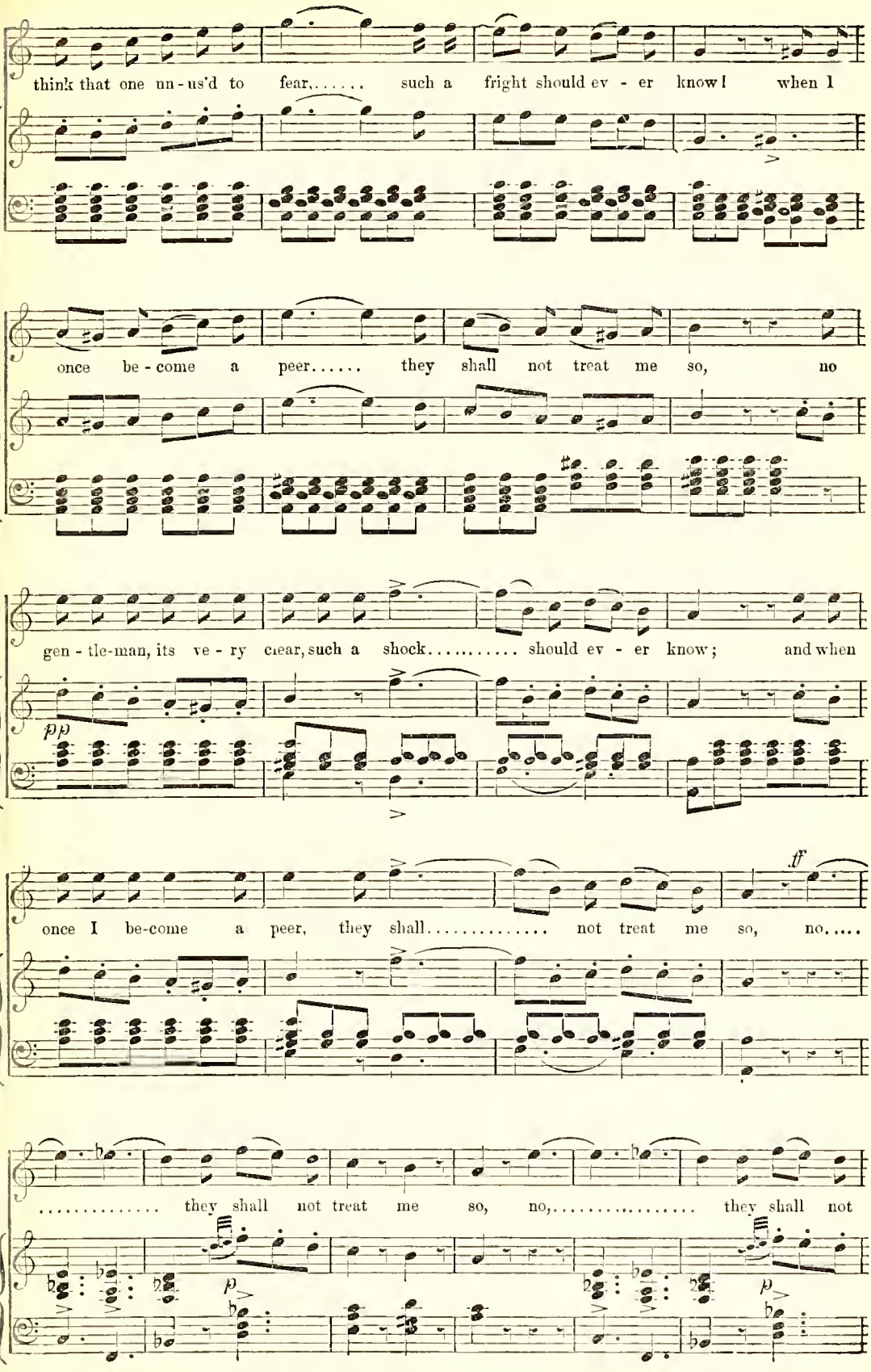

Allegro vivace.
PIANO.
f p
p
f
ff
Segue

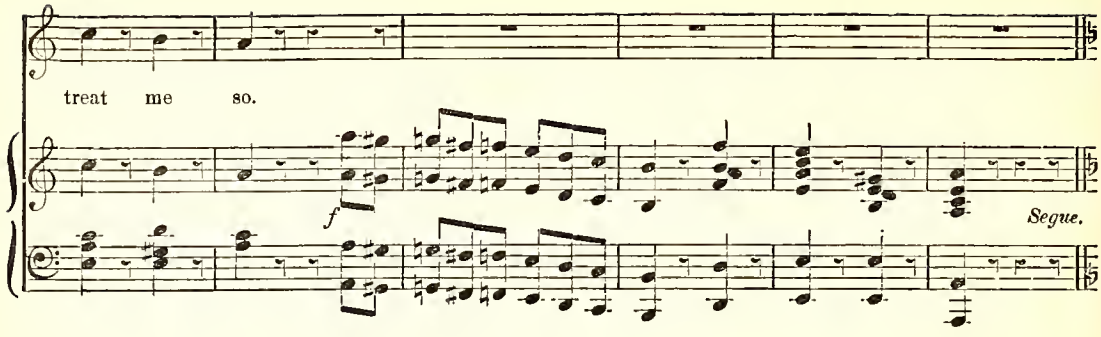
AIR.


Original Key B Minor.
PIANO
p
Allegro agitato.
cresc.
FLORESTIEN.
Is no
f
p

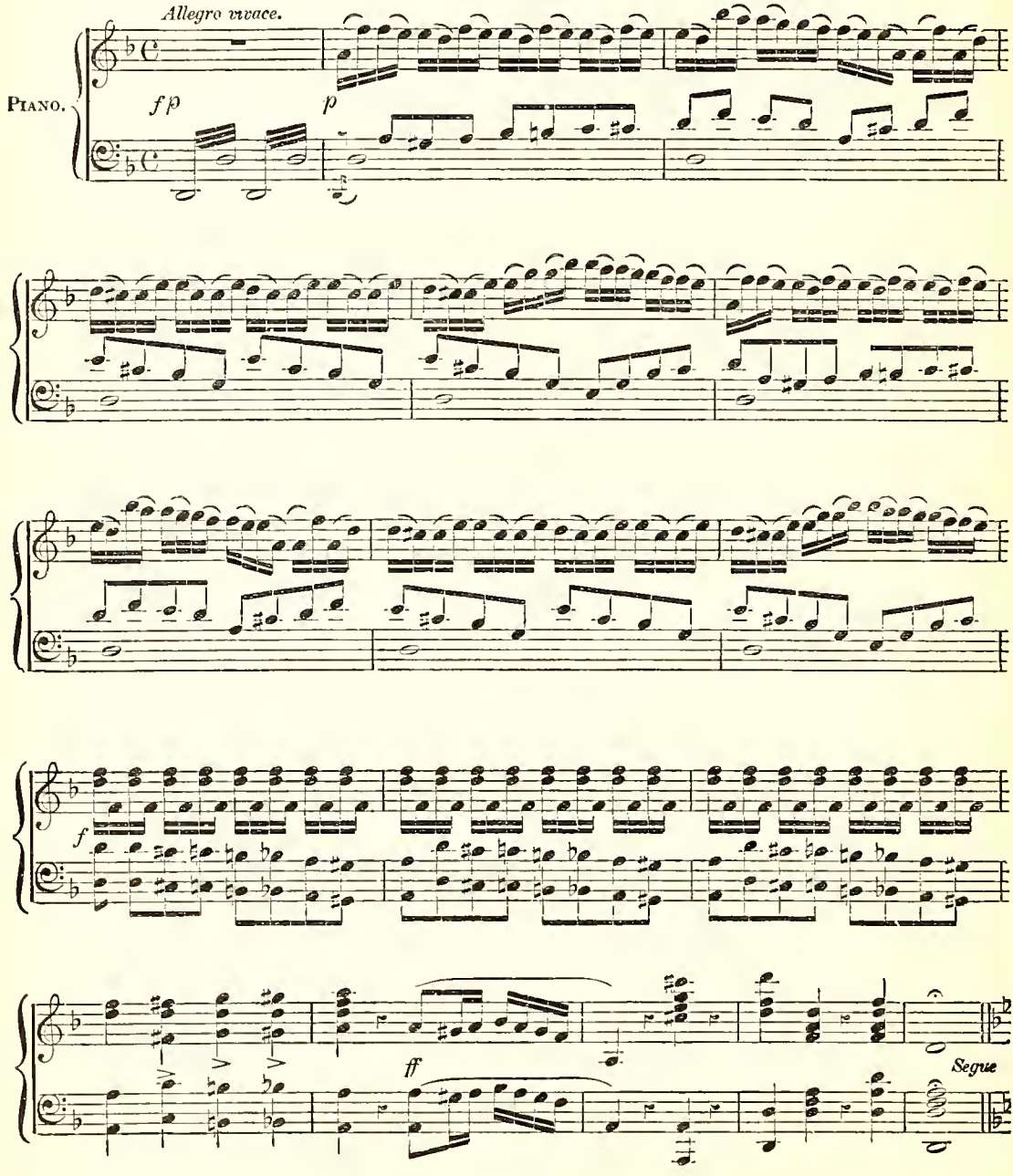

suc-cour near at hand? for my in - - tel - lect so reels I am
doubt-ful if I stand on my head..... or on my heels; no
gen - tle-man it's ve - ry clear..... such a shock should ev - er know, when I
once be - come a peer..... they shall not treat me so; no,
gen - tle-man, it's ve - ry clear, such a shock..... should ev - er know, and when
pp

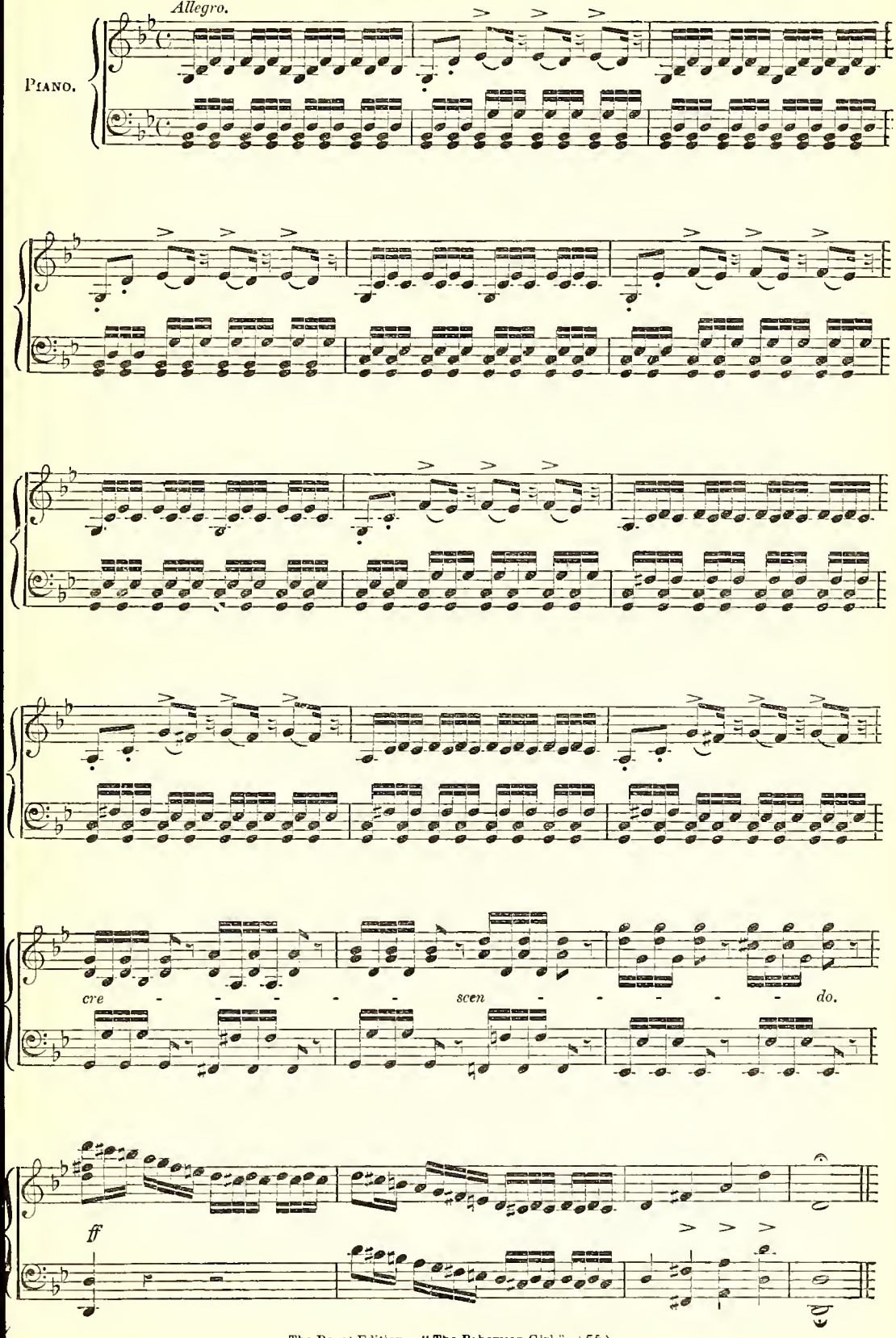

once I be-come a peer they shall..... not treat me so, no,....
..... they shall not treat me so, no,..... they shall not
treat me so; then let
ev - e - ry vas - sal arm, for my thanks..... he well de - serves who from
this state, this state of a - larm will pro - tect..... my shat-ter'd nerves: to


think that one un-us'd to fear,..... such a fright should ev - er know I when I
once be-come a peer..... they shall not treat me so, no
gen-tle-man, its ve-ry clear, such a shock..... should ev - er know; and when
pp
once I be-come a peer, they shall..... not treat me so, no.....
ff
..... they shall not treat me so, no,..... they shall not
p
p



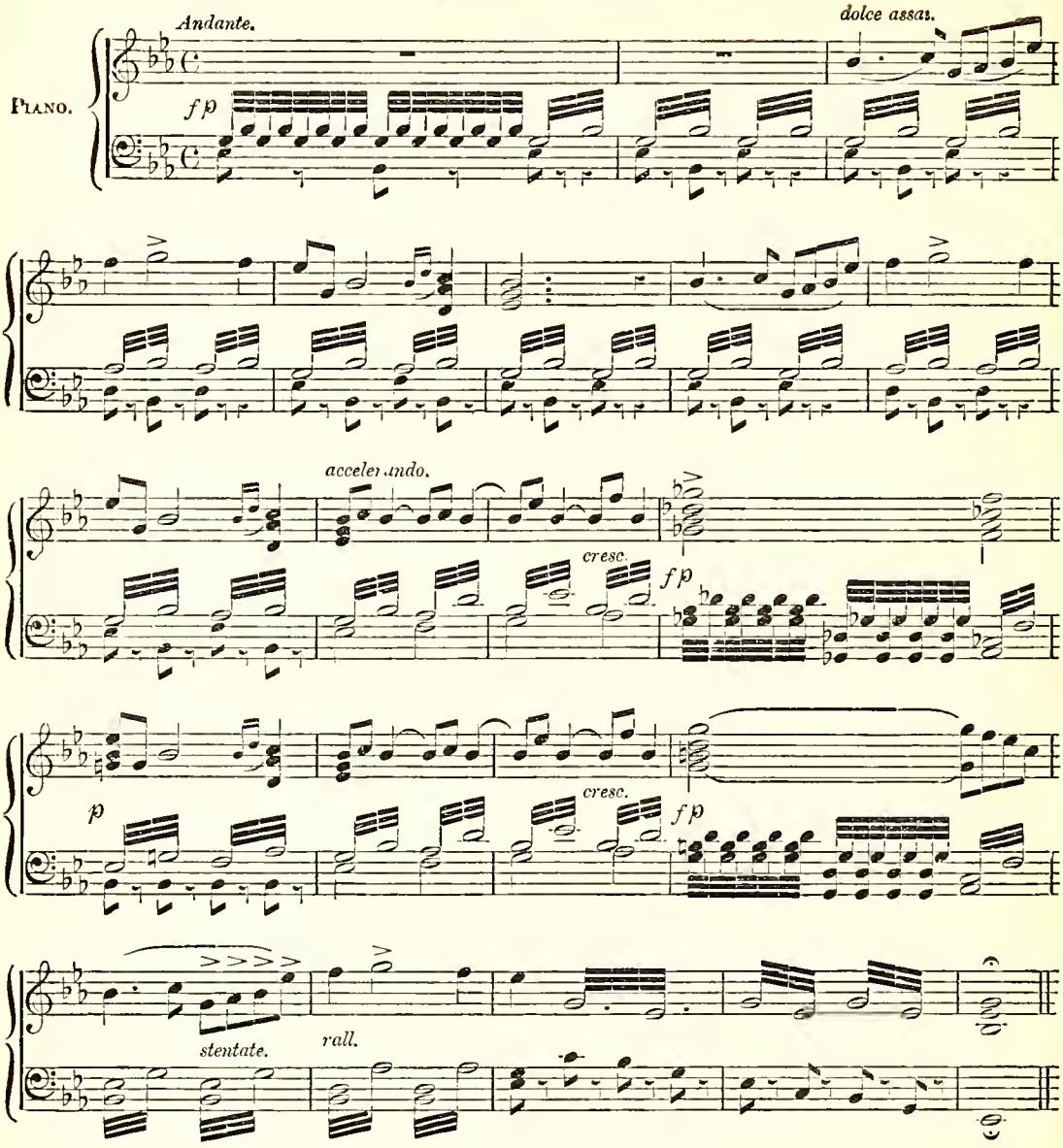
MELODRAMATIC MUSIC.




Allegro.
PIANO.
cre - - - - - - scen - - - - - - do.
ff

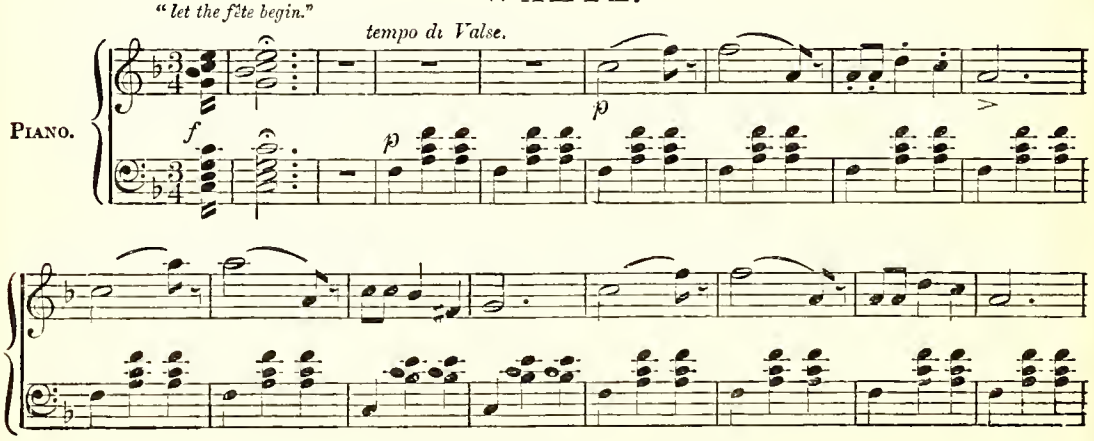
"And where is my darling child."

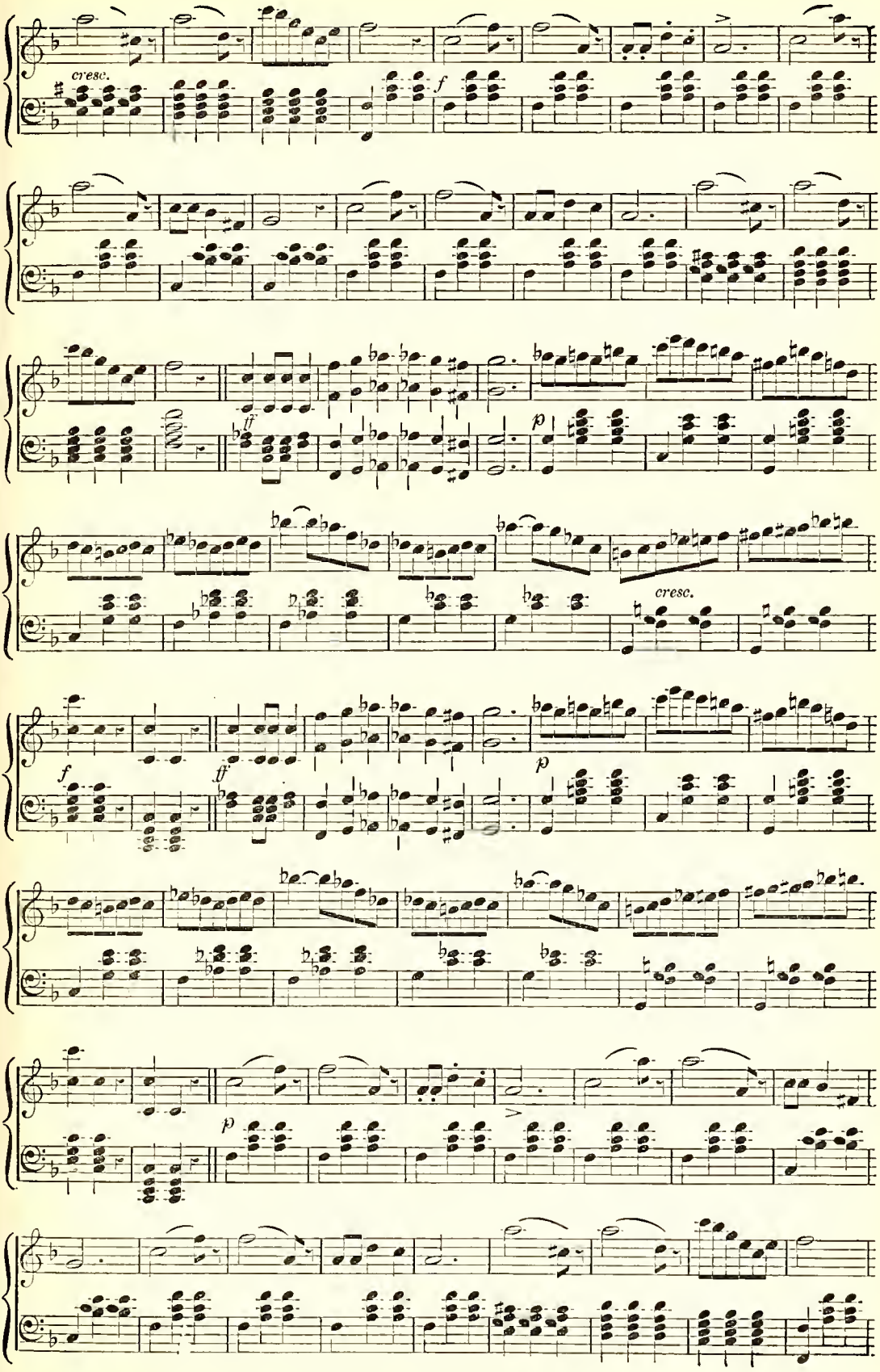
Melodramatic Music.

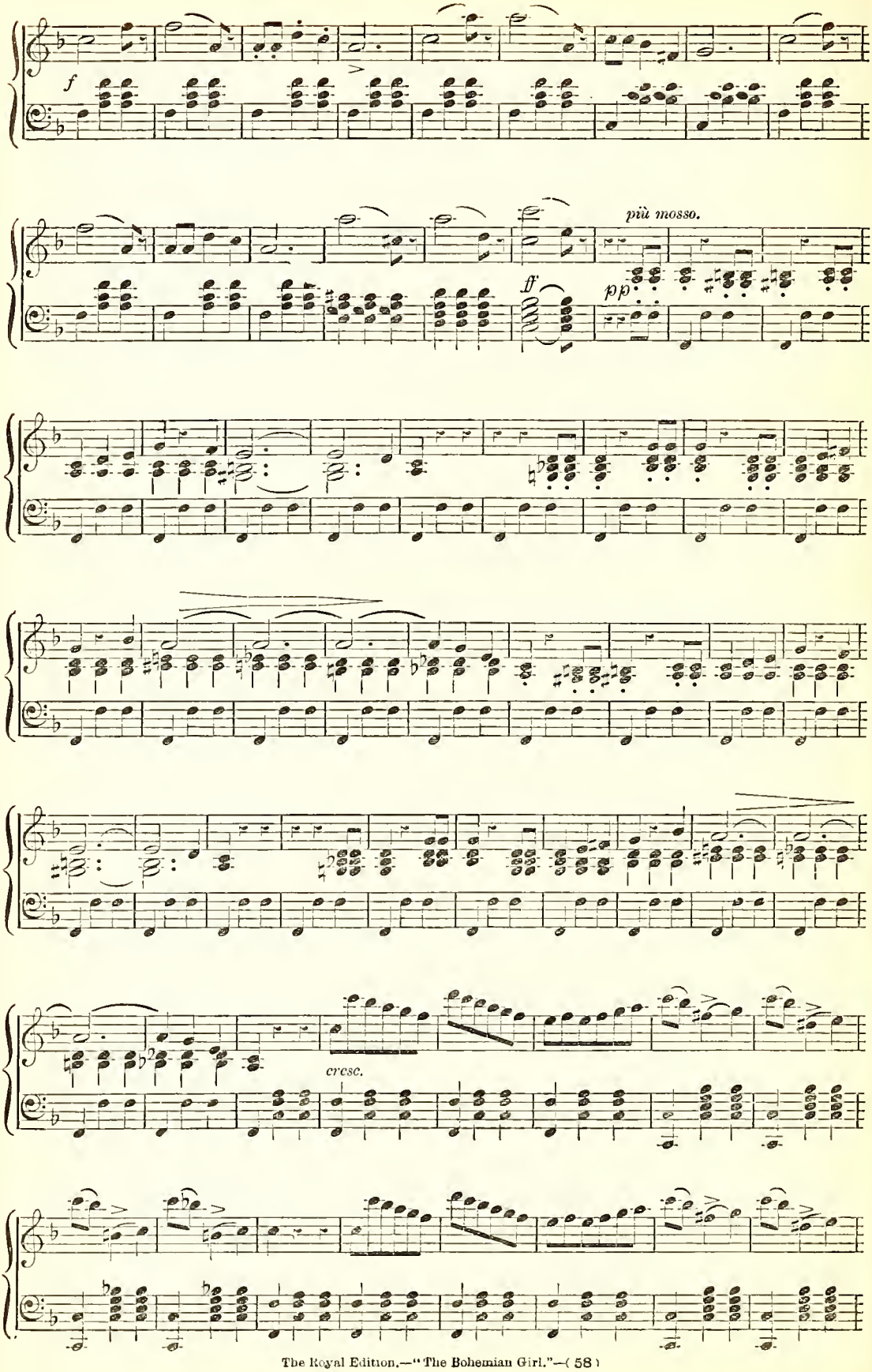


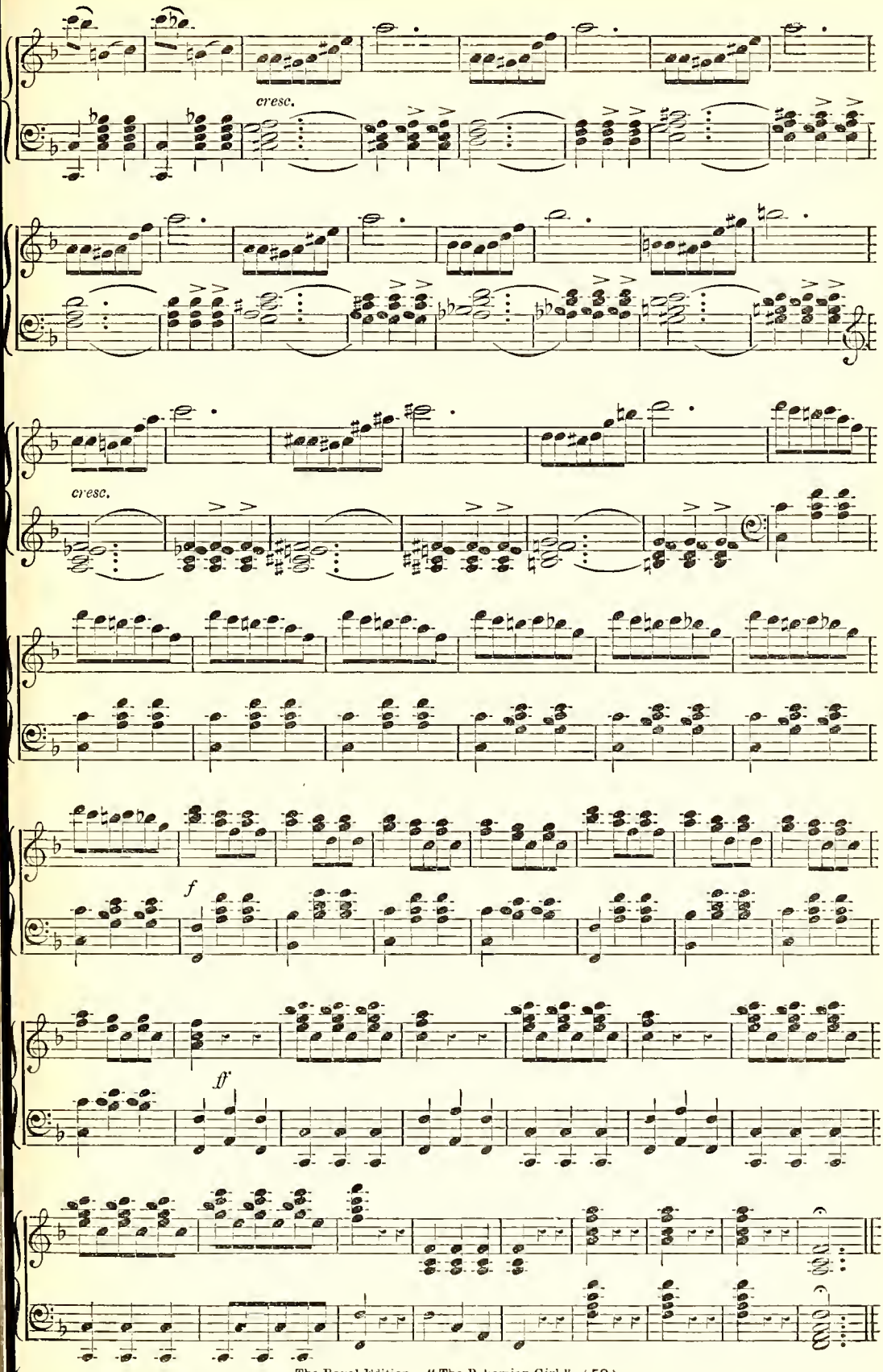
WALTZ.

"let the fête begin."

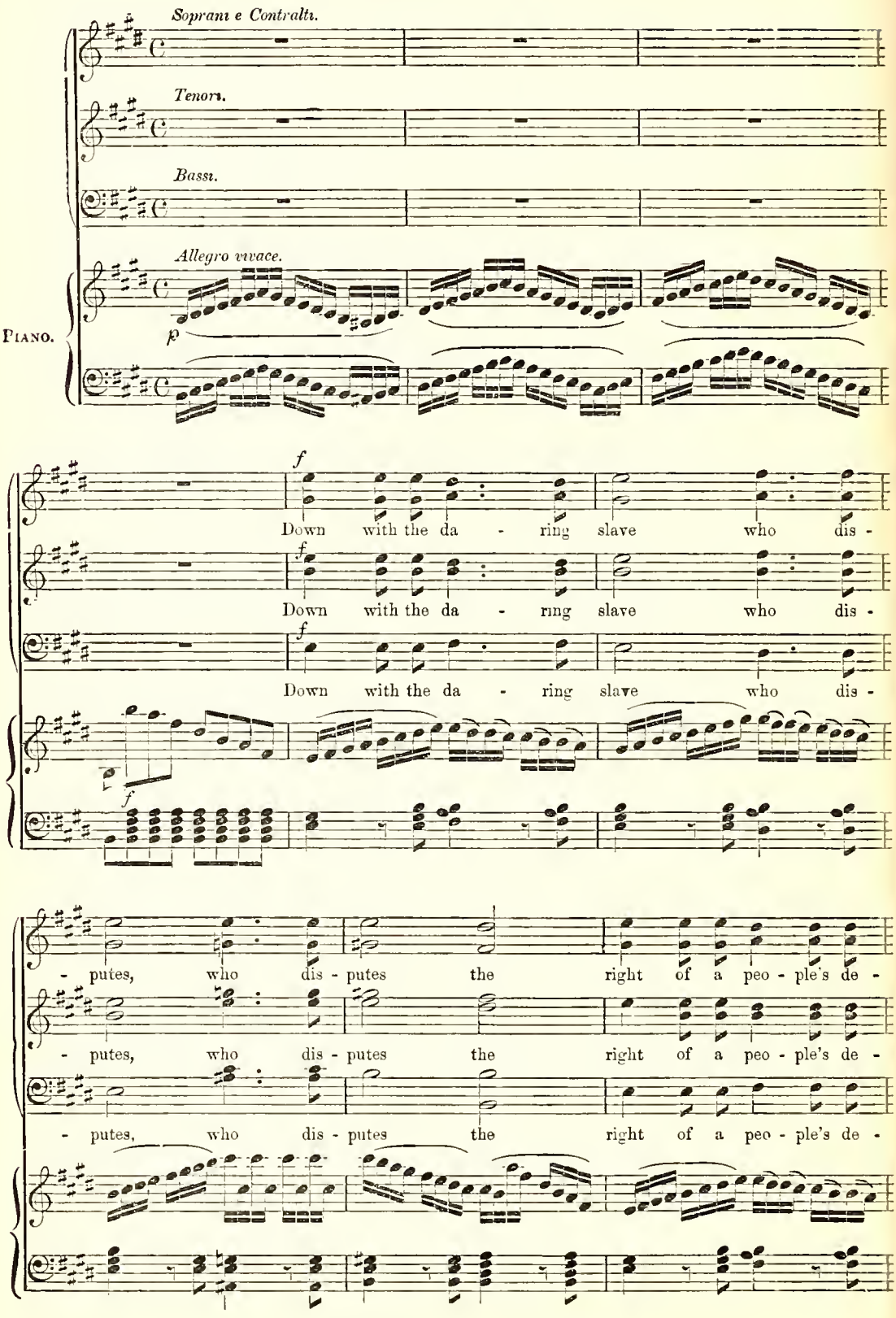


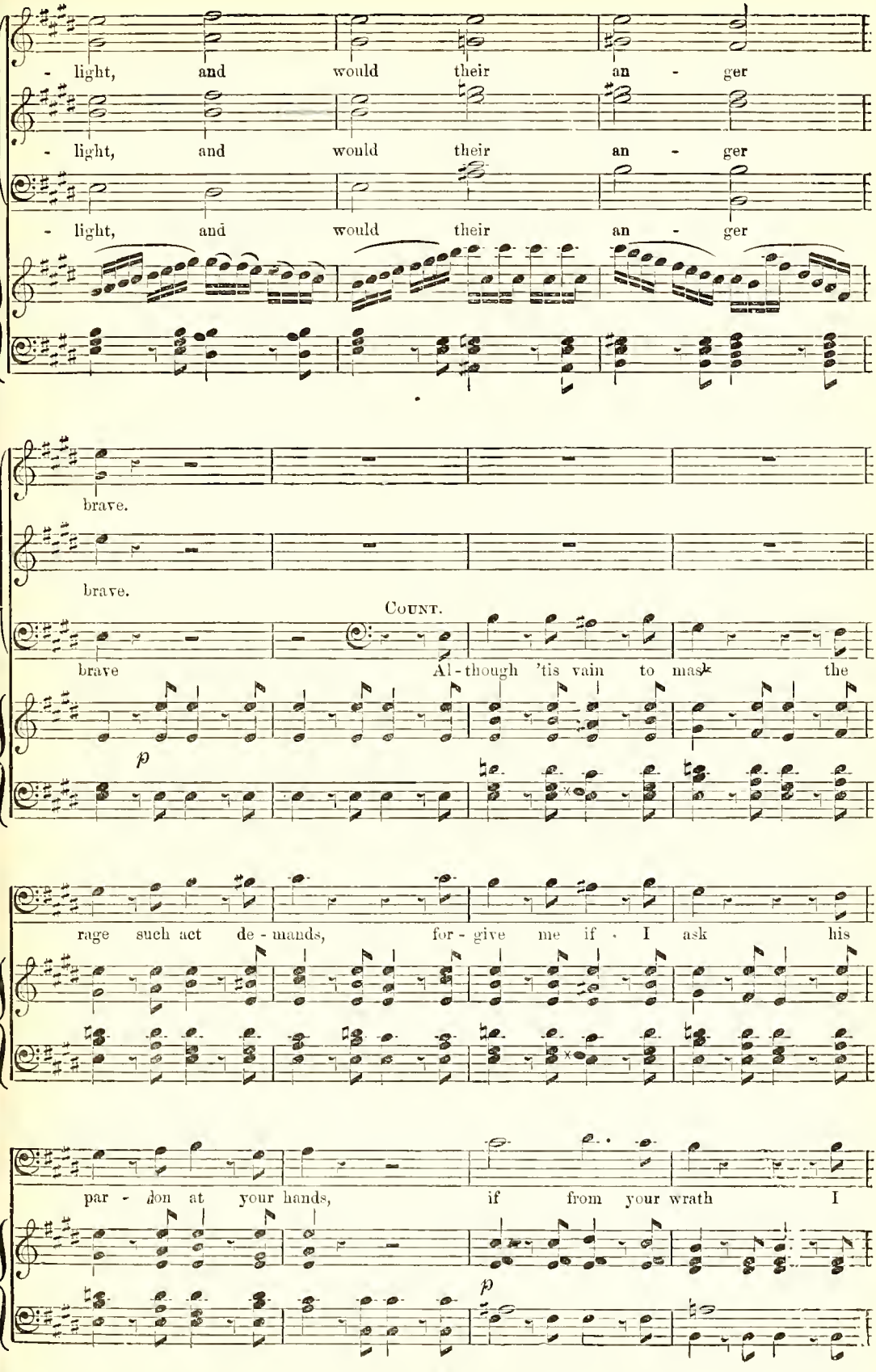

cresc.
f
ff
p
cresc.
f
ff
p
p

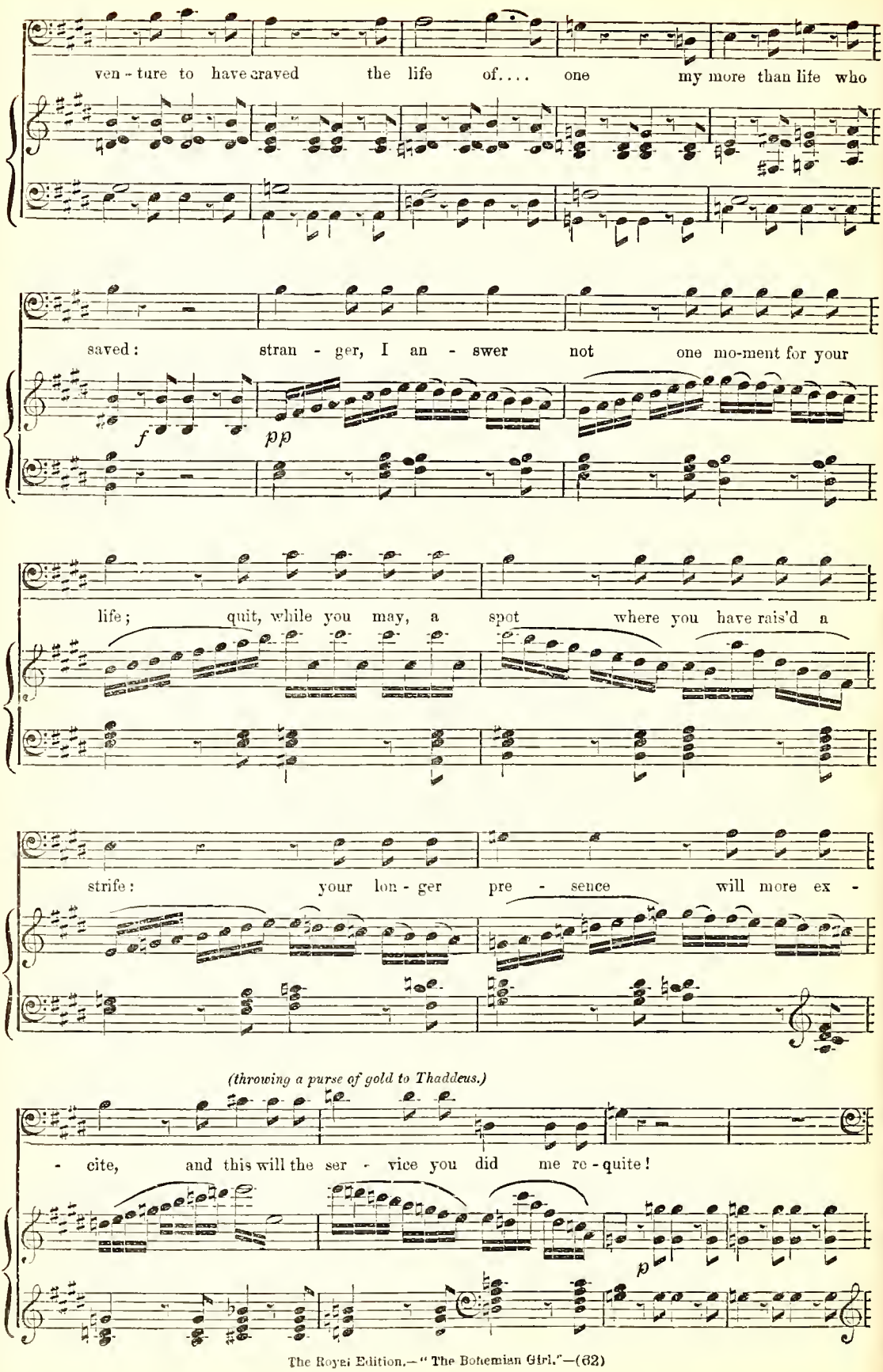

f
più mosso.
pp
ff
cresc.

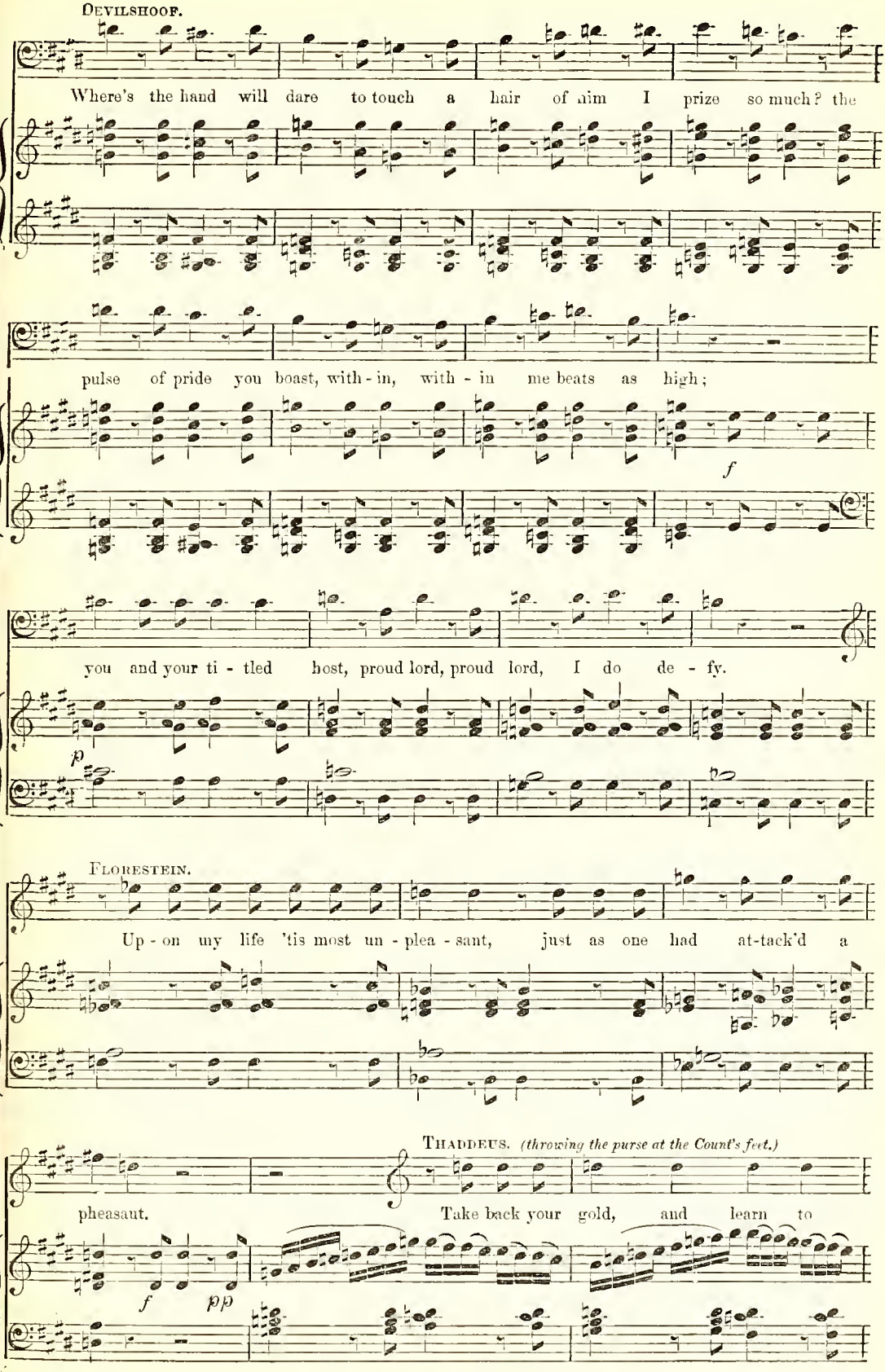

cresc.
cresc.
f
ff

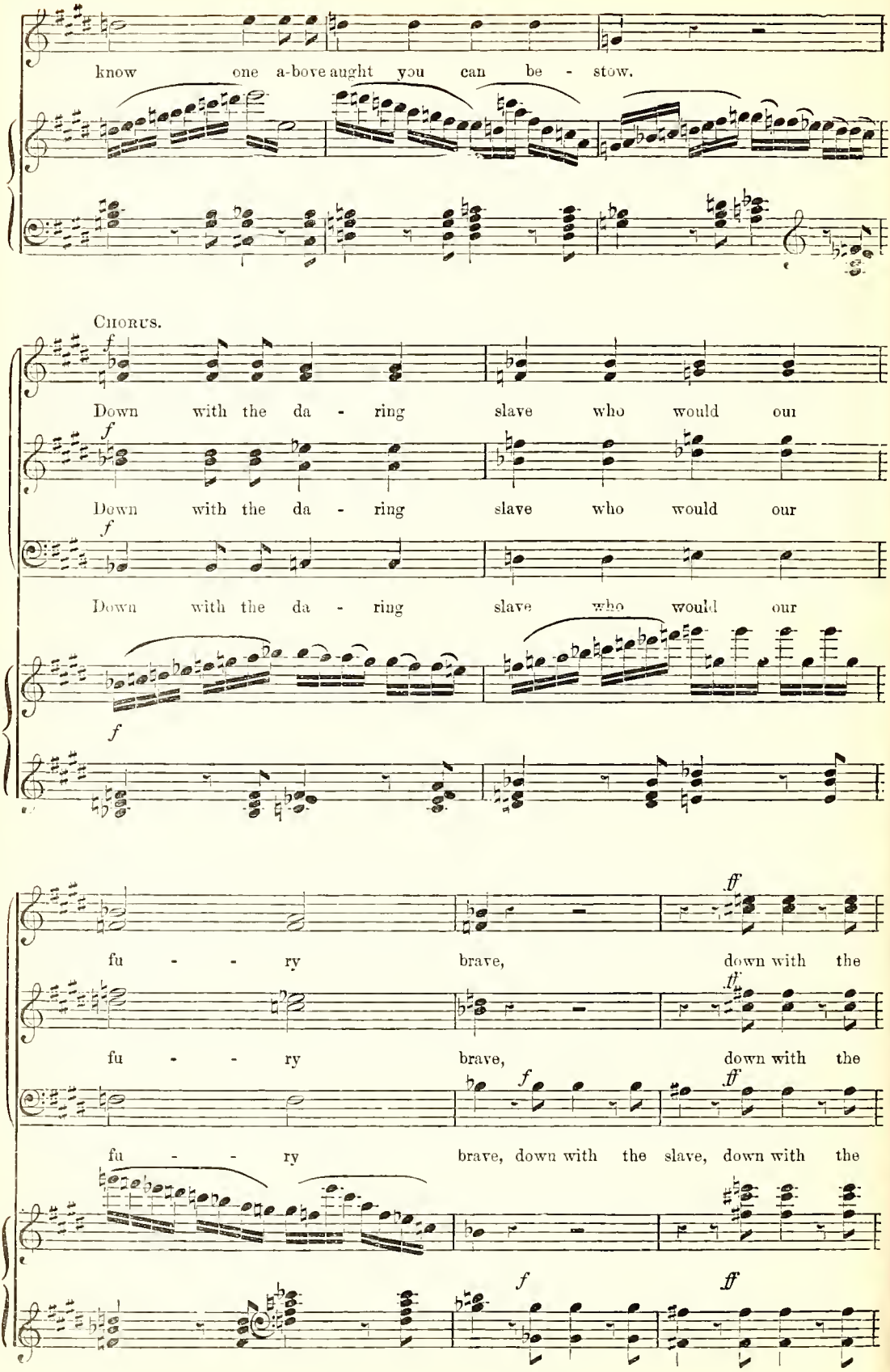
FINALE TO ACT I

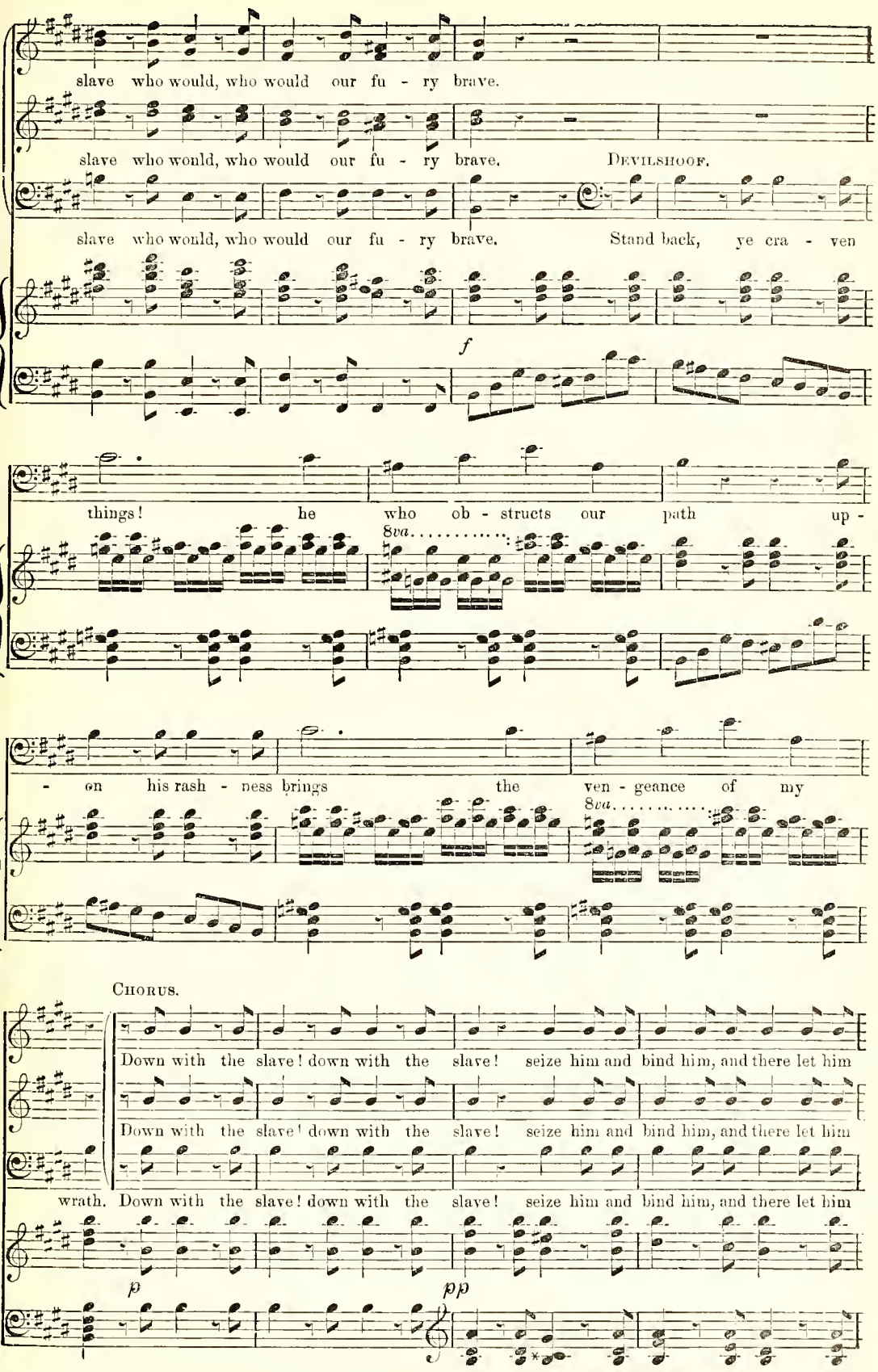


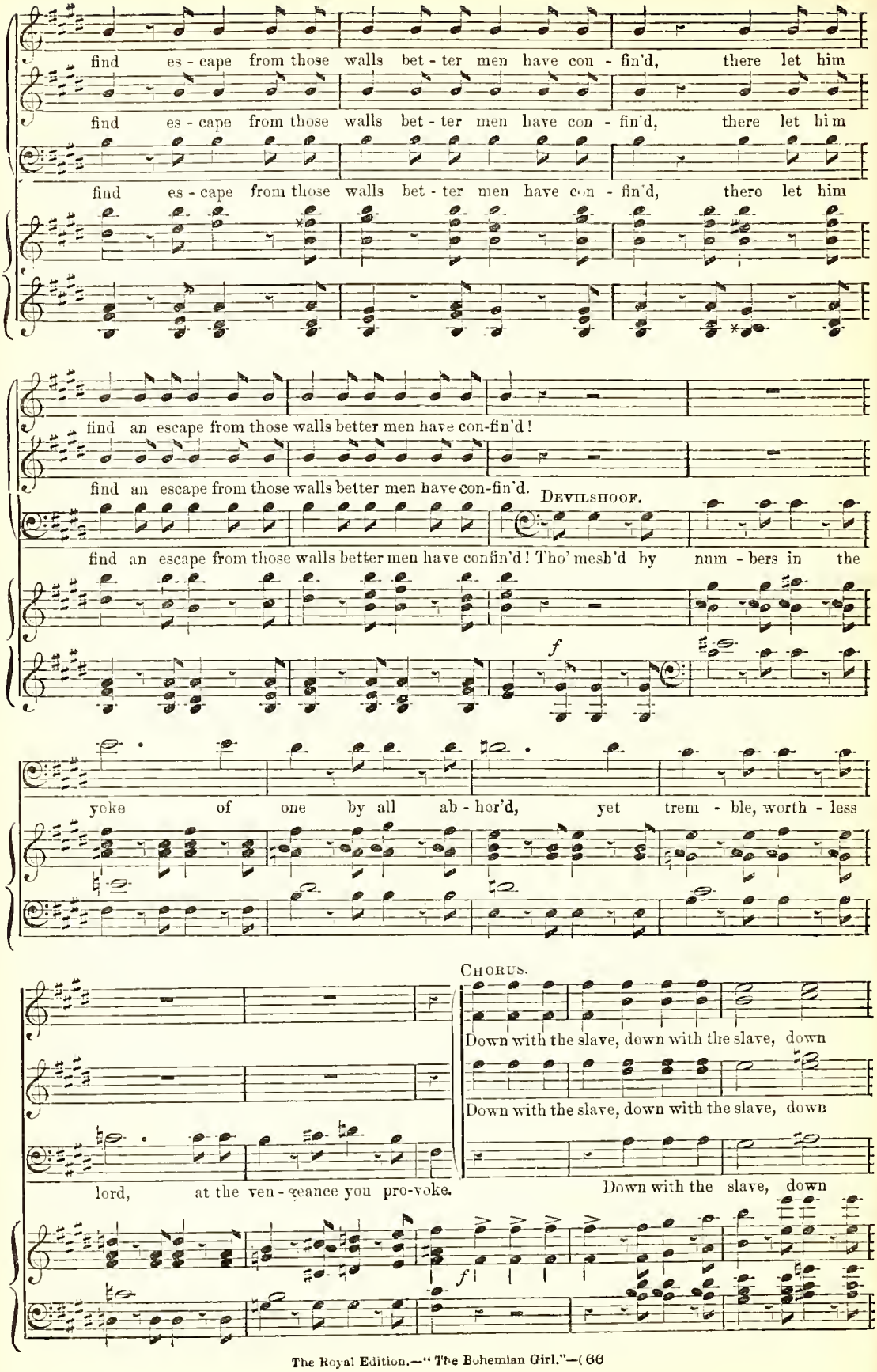

- light, and would their an - ger
- light, and would their an - ger
- light, and would their an - ger
brave.
brave.
Count.
brave Al - though 'tis vain to mask the
p
rage such act de - mands, for - give me if I ask his
par - don at your hands, if from your wrath I
p

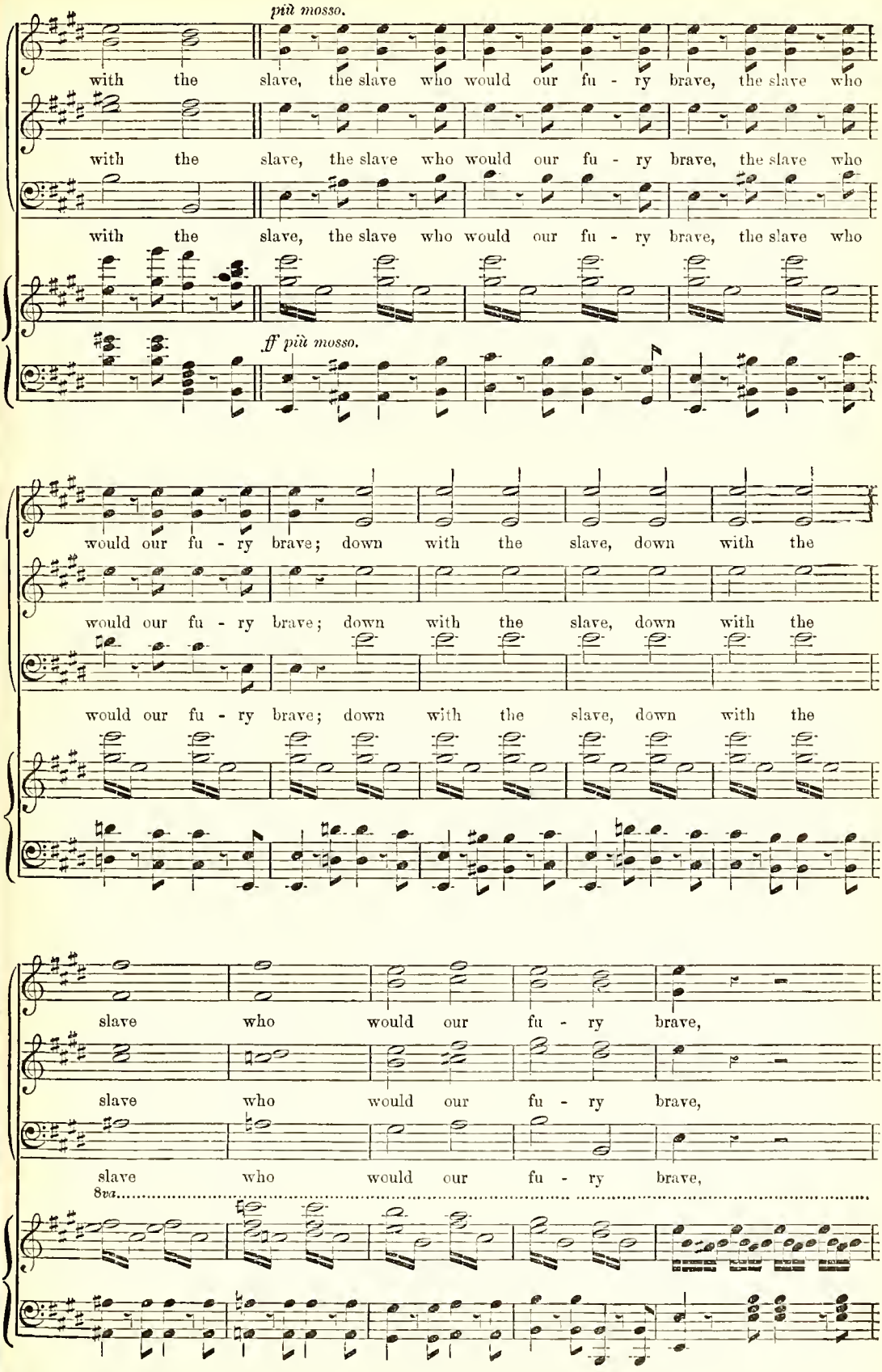

ven - ture to have craved the life of.... one my more than life who
saved: stran - ger, I an - swer not one mo-ment for your
f
pp
life; quit, while you may, a spot where you have rais'd a
strife: your lon - ger pre - sence will more ex -
(throwing a purse of gold to Thaddeus.)
- cite, and this will the ser - vice you did me re - quite!
p

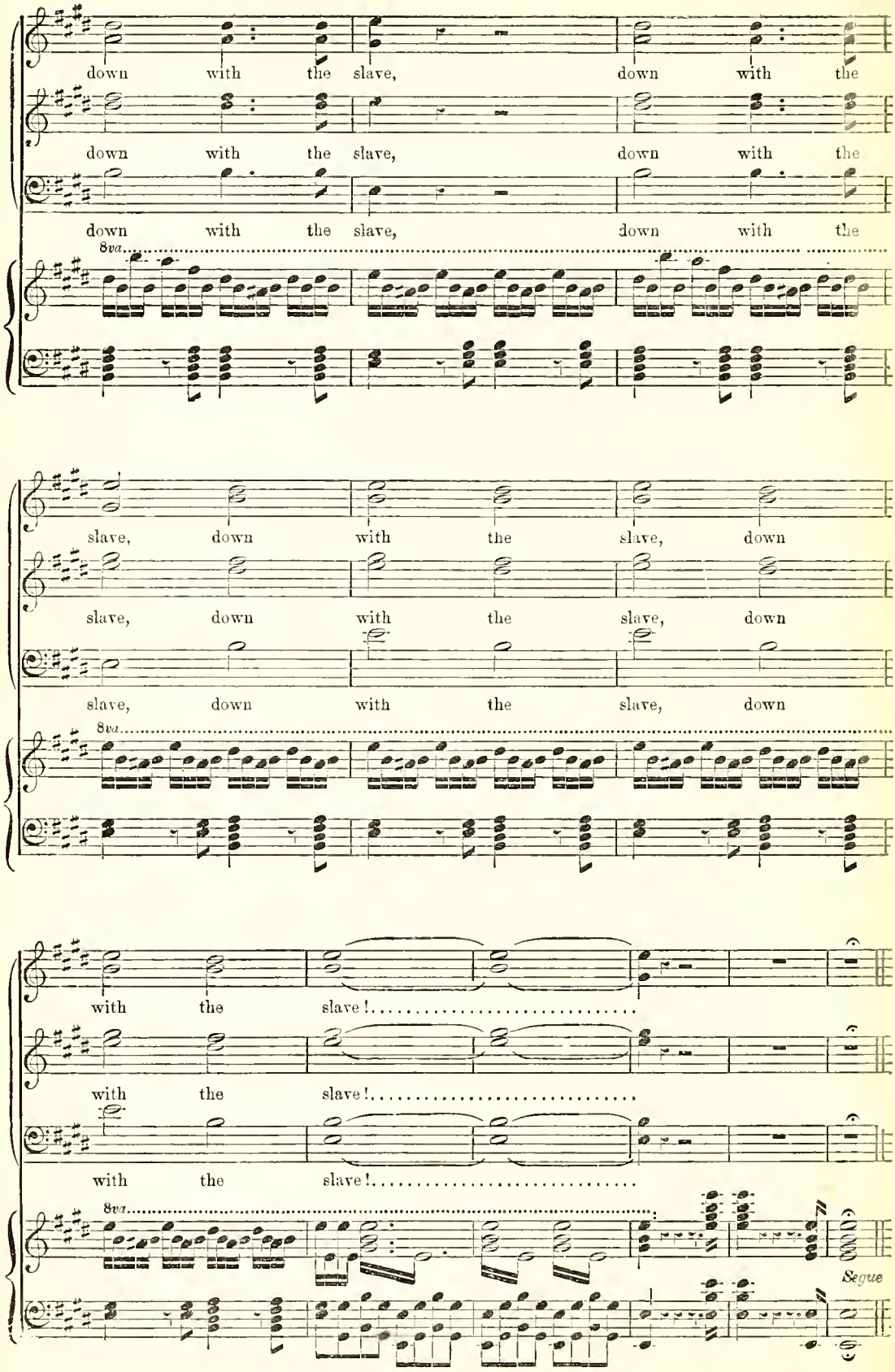

DEVILSHOOF.
Where's the hand will dare to touch a hair of him I prize so much? the
pulse of pride you boast, with - in, with - in me beats as high;
f
you and your ti - tled host, proud lord, proud lord, I do de - fy.
p
FLORESTEIN.
Up - on my life 'tis most un - plea - sant, just as one had at-tack'd a
THADDEUS. (throwing the purse at the Count's feet.)
pheasaut. Take back your gold, and learn to
f
pp


know one a-bove aught you can be - stow.
Chorus.
Down with the da - ring slave who would our
Down with the da - ring slave who would our
Down with the da - ring slave who would our
fu - - ry brave, down with the
fu - - ry brave, down with the
fu - - ry brave, down with the slave, down with the

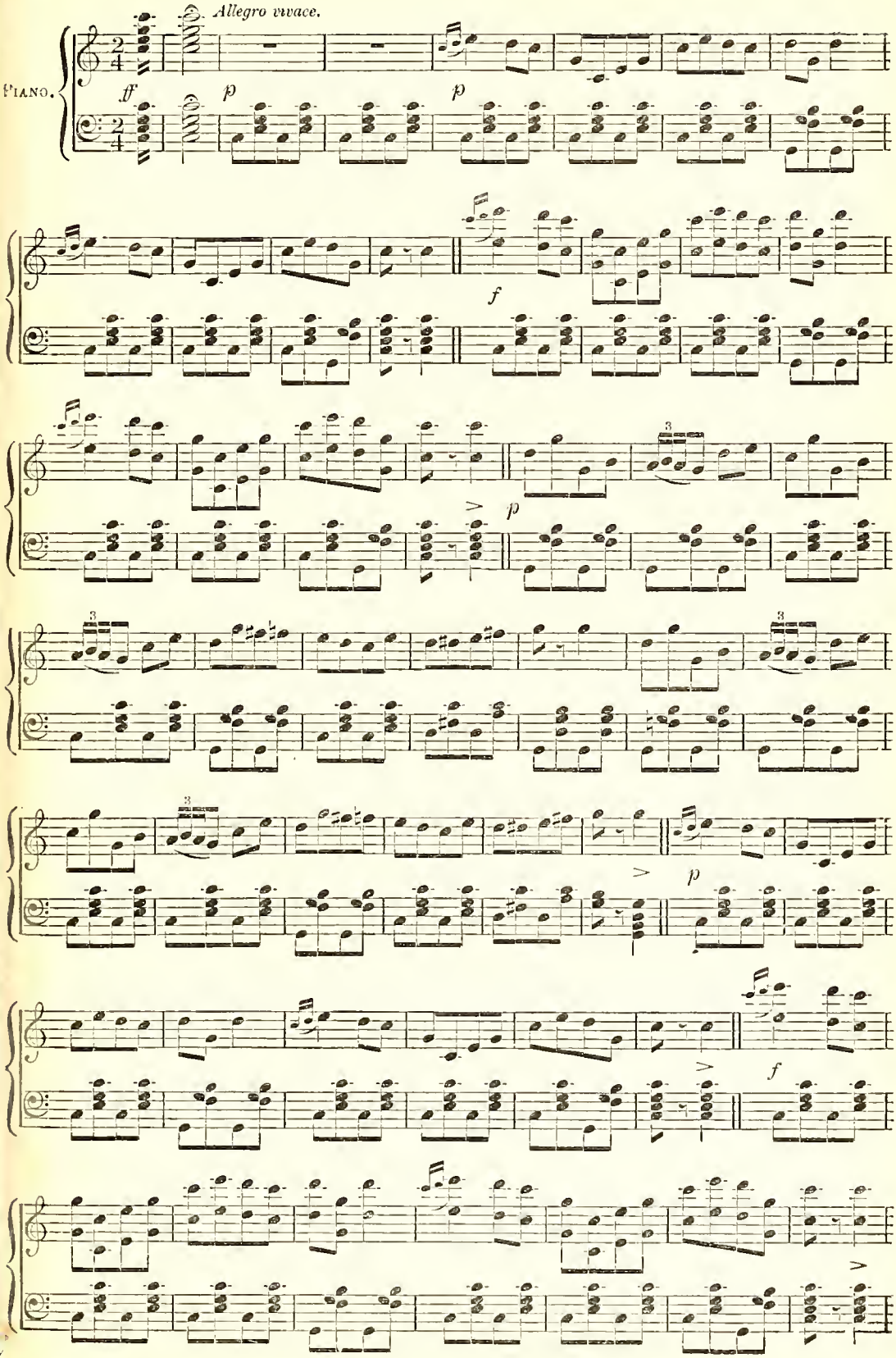

slave who would, who would our fu - ry brave.
slave who would, who would our fu - ry brave.
DEVILSHOOF.
slave who would, who would our fu - ry brave. Stand back, ye cra - ven
f
things! he who ob - structs our path up -
8va
- on his rash - ness brings the ven - geance of my
8va
CHORUS.
Down with the slave! down with the slave! seize him and bind him, and there let him
Down with the slave! down with the slave! seize him and bind him, and there let him
wrath. Down with the slave! down with the slave! seize him and bind him, and there let him
p
pp

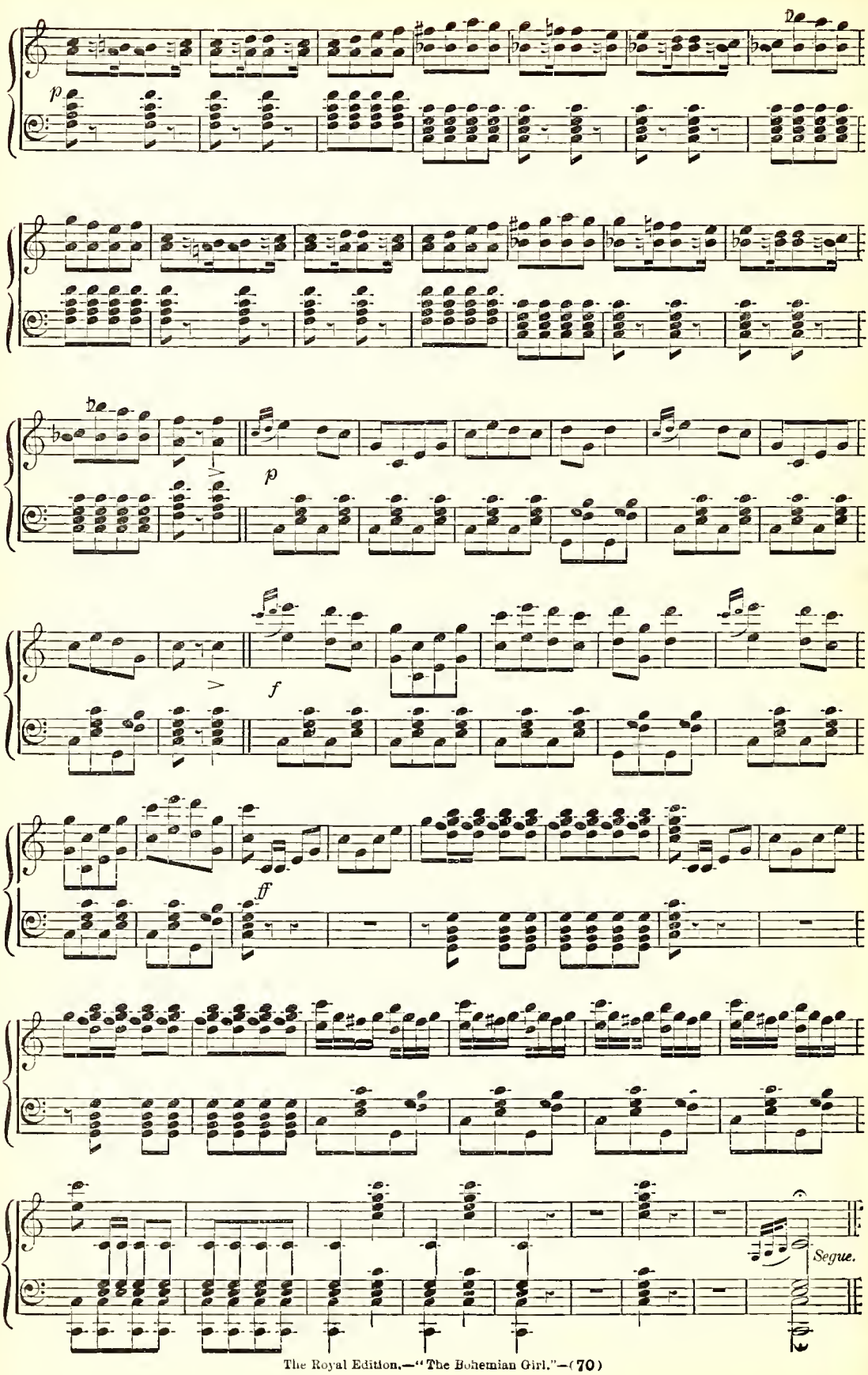

find es - cape from those walls bet - ter men have con - fin'd, there let him
find es - cape from those walls bet - ter men have con - fin'd, there let him
find es - cape from those walls bet - ter men have con - fin'd, there let him
find an escape from those walls better men have con-fin'd!
find an escape from those walls better men have con-fin'd.
DEVILSHOOF.
find an escape from those walls better men have confin'd! Tho' mesh'd by num - bers in the
f
yoke of one by all ab - hor'd, yet trem - ble, worth - less
CHORUS.
Down with the slave, down with the slave, down
Down with the slave, down with the slave, down
lord, at the ven - geance you pro-voke.
Down with the slave, down
f

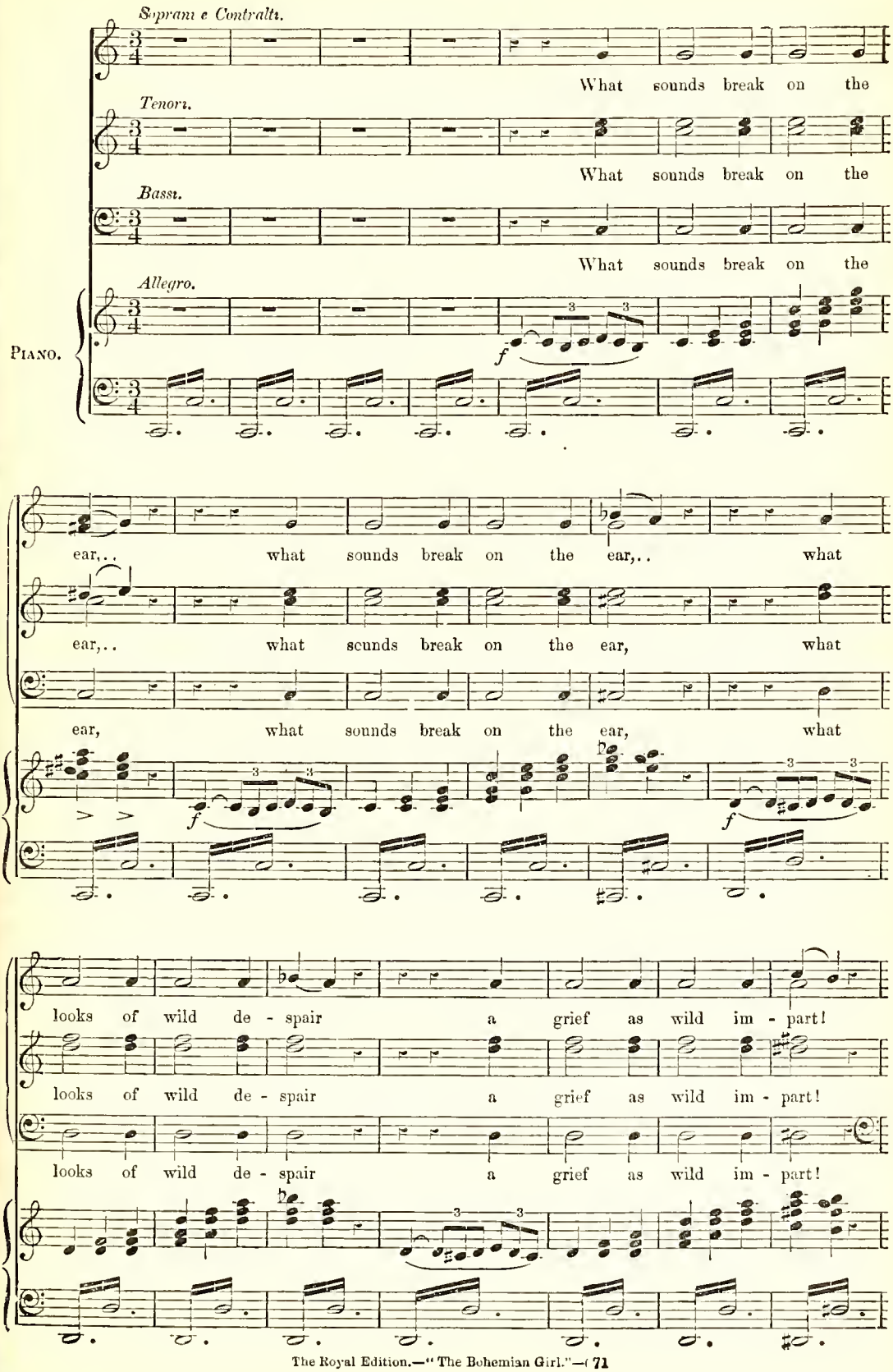

più mosso.
with the slave, the slave who would our fu - ry brave, the slave who
with the slave, the slave who would our fu - ry brave, the slave who
with the slave, the slave who would our fu - ry brave, the slave who
ff più mosso.
would our fu - ry brave; down with the slave, down with the
would our fu - ry brave; down with the slave, down with the
would our fu - ry brave; down with the slave, down with the
slave who would our fu - ry brave,
slave who would our fu - ry brave,
slave who would our fu - ry brave,
8va

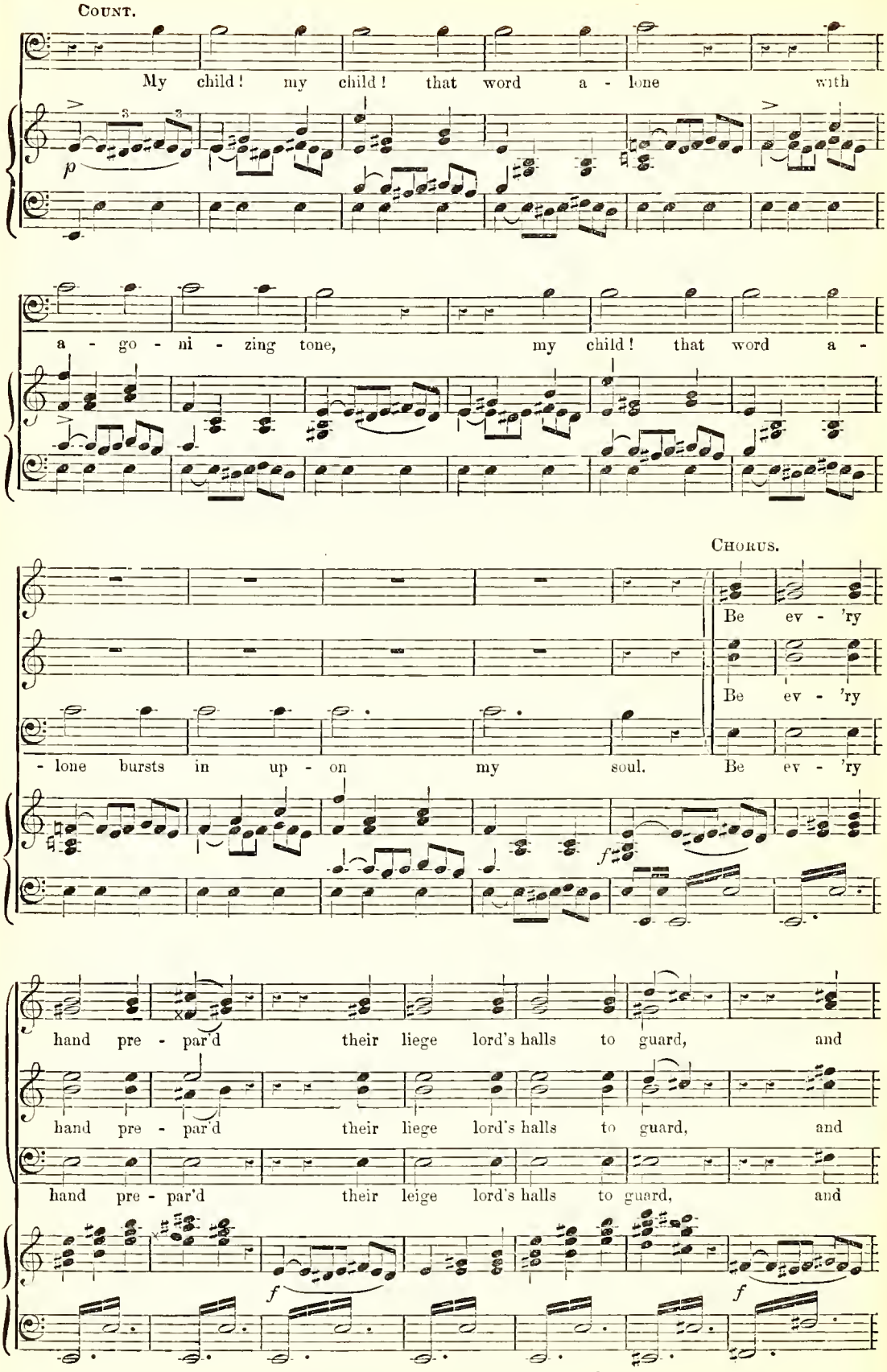

down with the slave, down with the
down with the slave, down with the
down with the slave, down with the
8va
slave, down with the slave, down
slave, down with the slave, down
slave, down with the slave, down
8va
with the slave!
with the slave!
with the slave!
8va
Segue

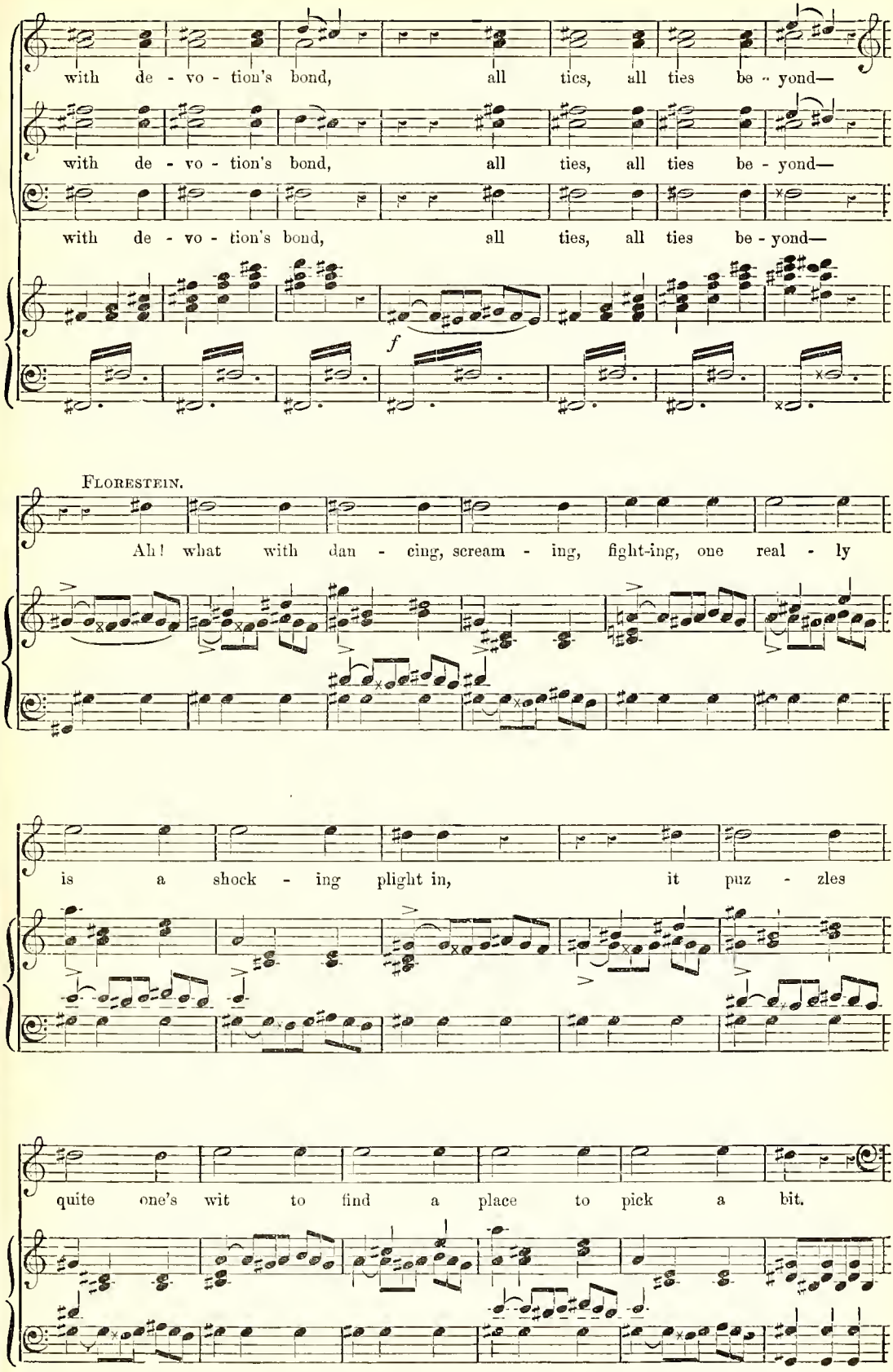
GALOP.

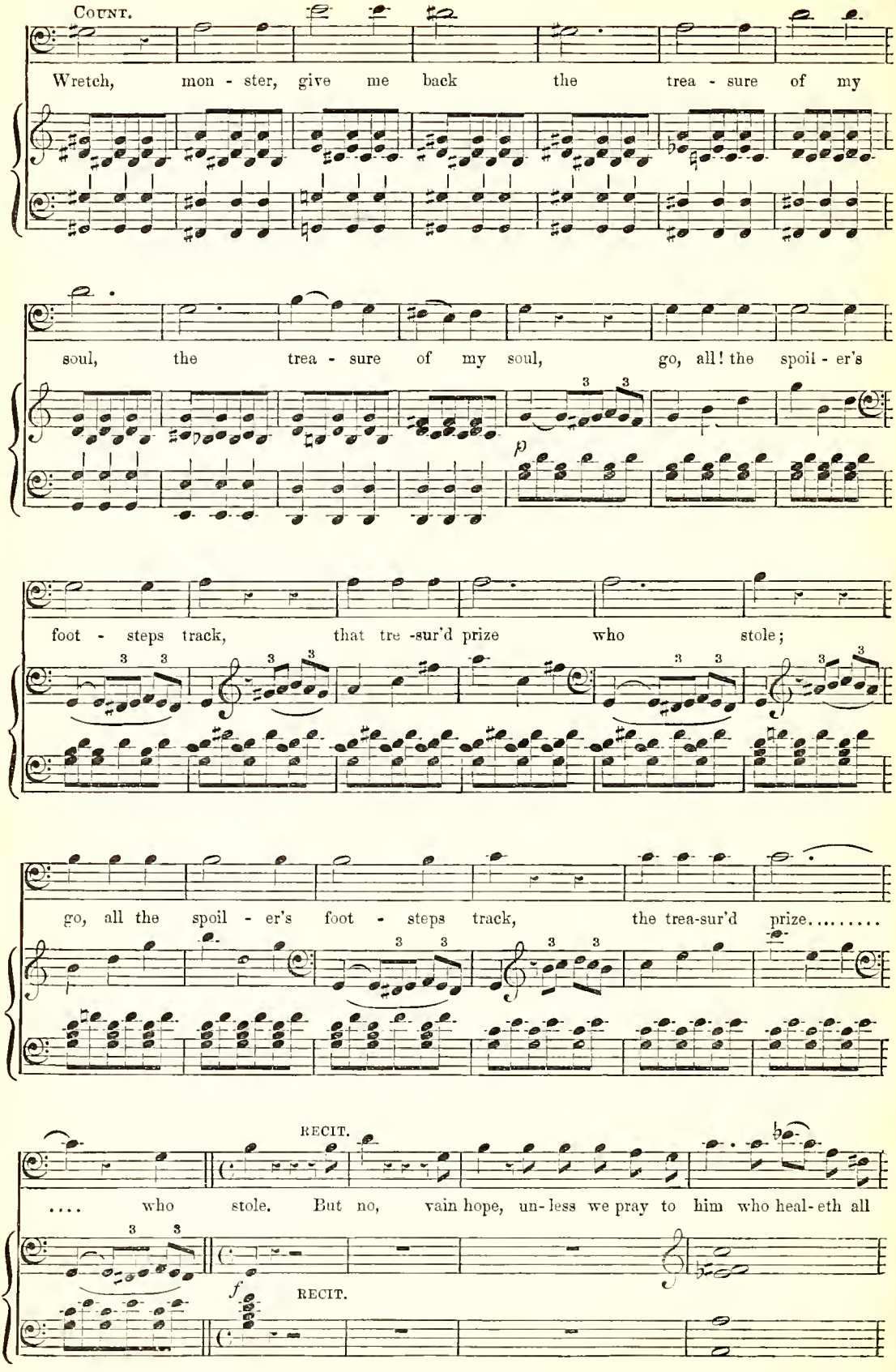



p
p
f
ff
Segue.

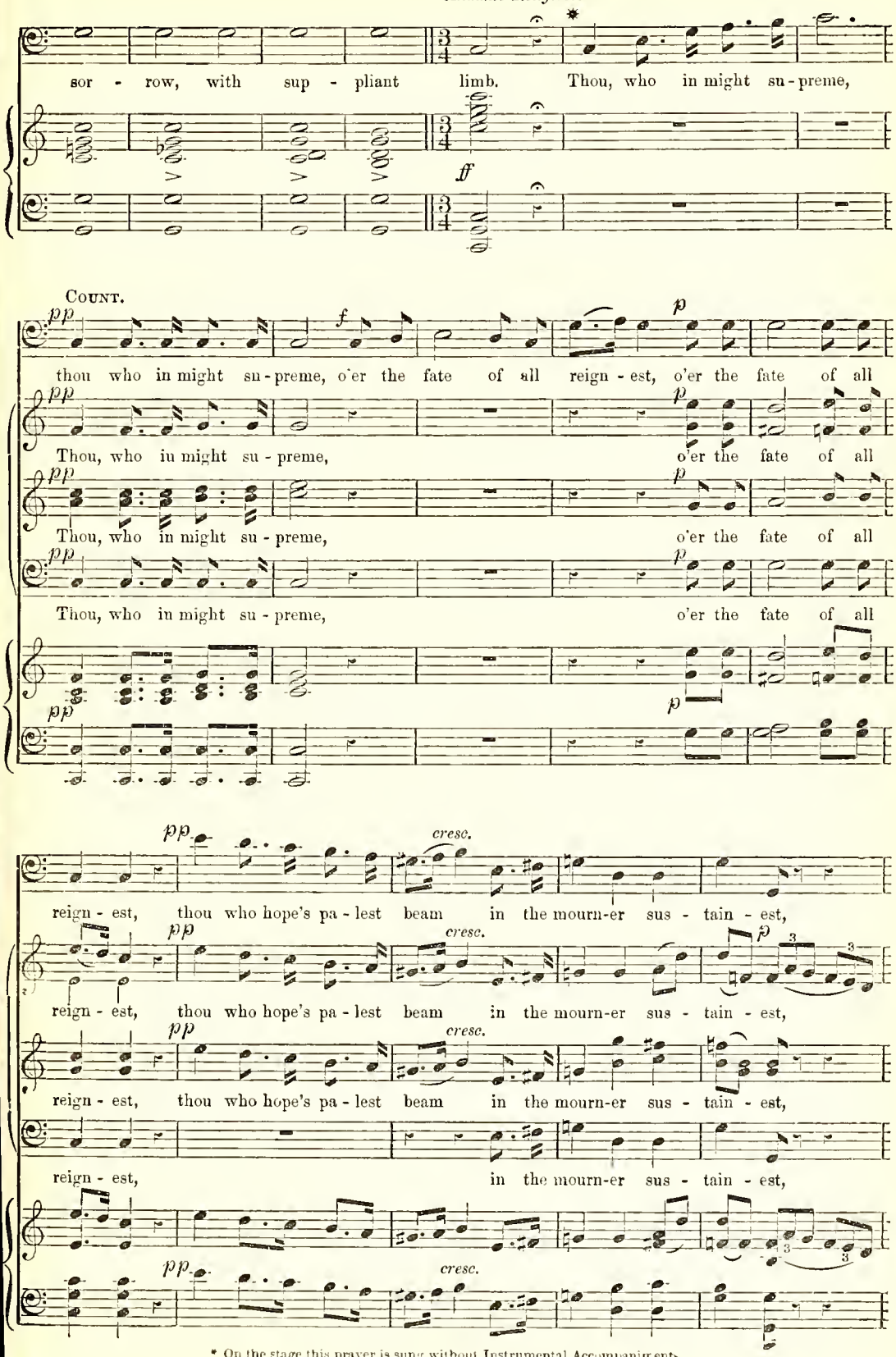

Sopran e Contralti.
What sounds break on the
Tenori.
What sounds break on the
Bassi.
What sounds break on the
Allegro.
PIANO.
f
ear,.. what sounds break on the ear,.. what
ear,.. what sounds break on the ear, what
ear, what sounds break on the ear, what
f
f
looks of wild de - spair a grief as wild im - part!
looks of wild de - spair a grief as wild im - part!
looks of wild de - spair a grief as wild im - part!


Count.
My child! my child! that word a - lone with
p
a - go - ni - zing tone, my child! that word a -
Chorus.
Be ev - 'ry
Be ev - 'ry
- lone bursts in up - on my soul. Be ev - 'ry
f
hand pre - par'd their liege lord's halls to guard, and
hand pre - par'd their liege lord's halls to guard, and
hand pre - par'd their leige lord's halls to guard, and
f
f

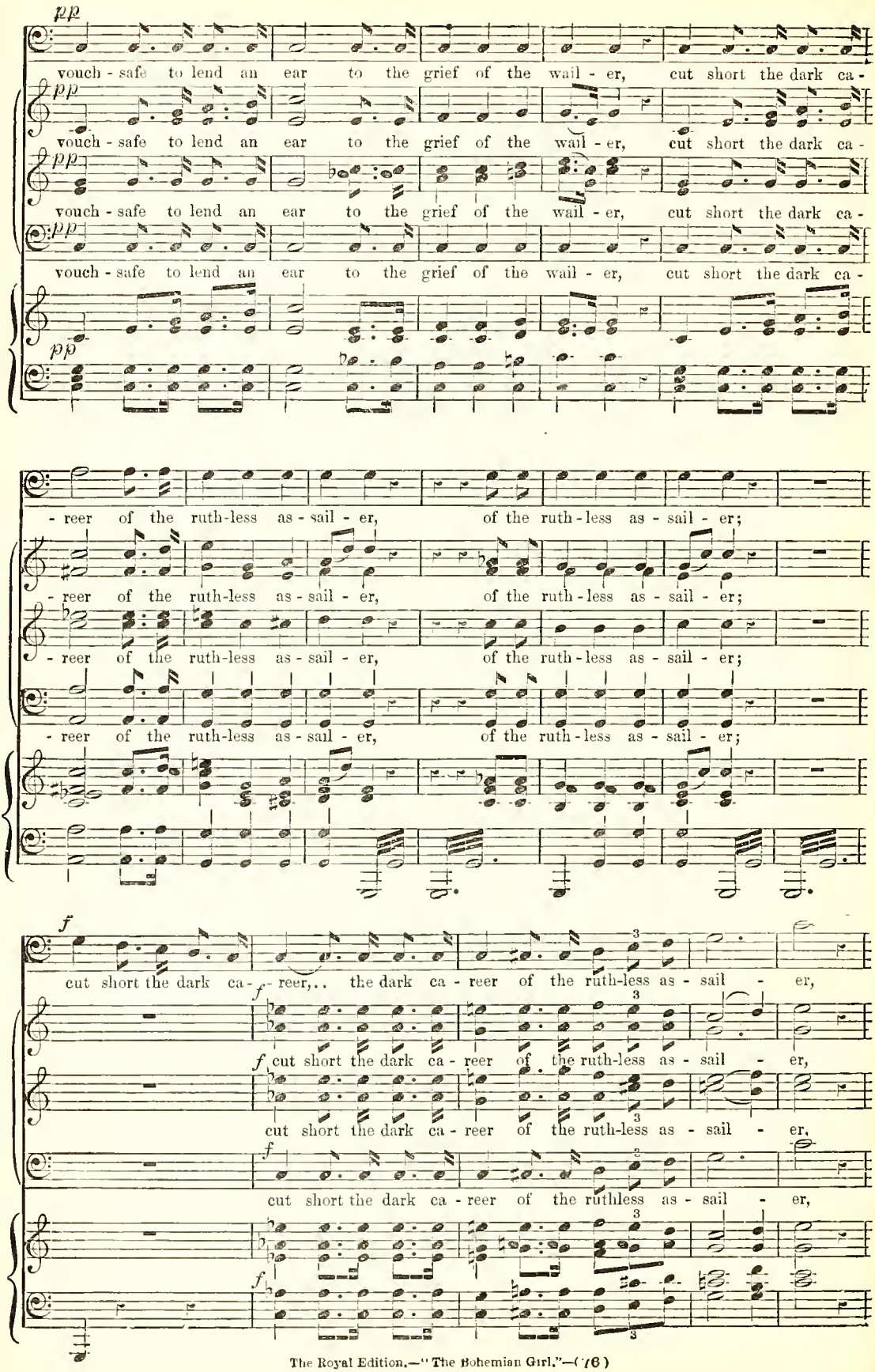

with de - vo - tion's bond, all ties, all ties be - yond—
with de - vo - tion's bond, all ties, all ties be - yond—
with de - vo - tion's bond, all ties, all ties be - yond—
f
FLORESTEIN.
Ah! what with dan - cing, scream - ing, fight-ing, one real - ly
is a shock - ing plight in, it puz - zles
quite one's wit to find a place to pick a bit.

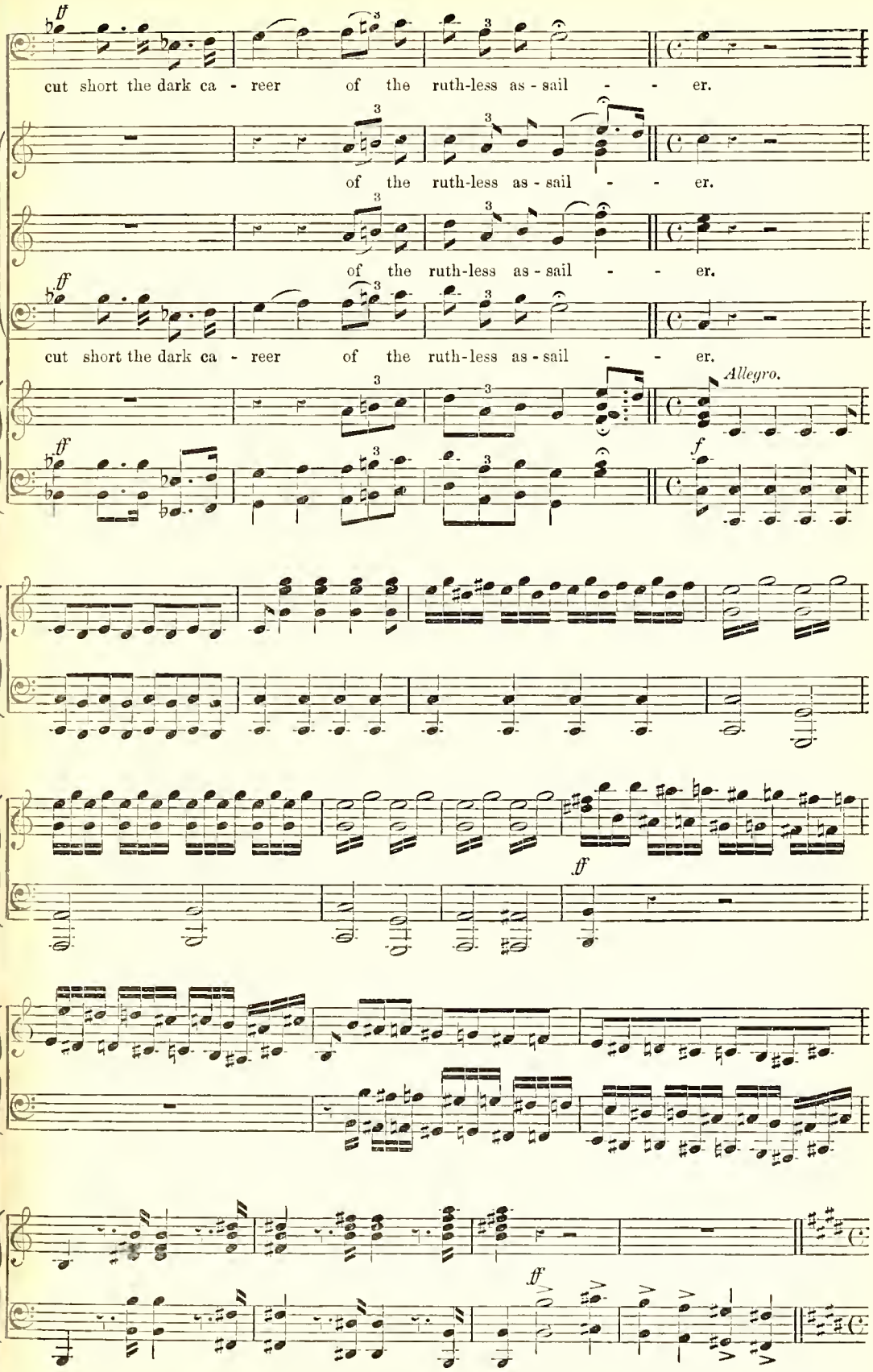

COUNT.
Wretch, mon - ster, give me back the trea - sure of my
soul, the trea - sure of my soul, go, all! the spoil - er's
p
foot - steps track, that tre -sur'd prize who stole;
go, all the spoil - er's foot - steps track, the trea-sur'd prize.....
RECIT.
.... who stole. But no, vain hope, un- less we pray to him who heal- eth all
f
RECIT.

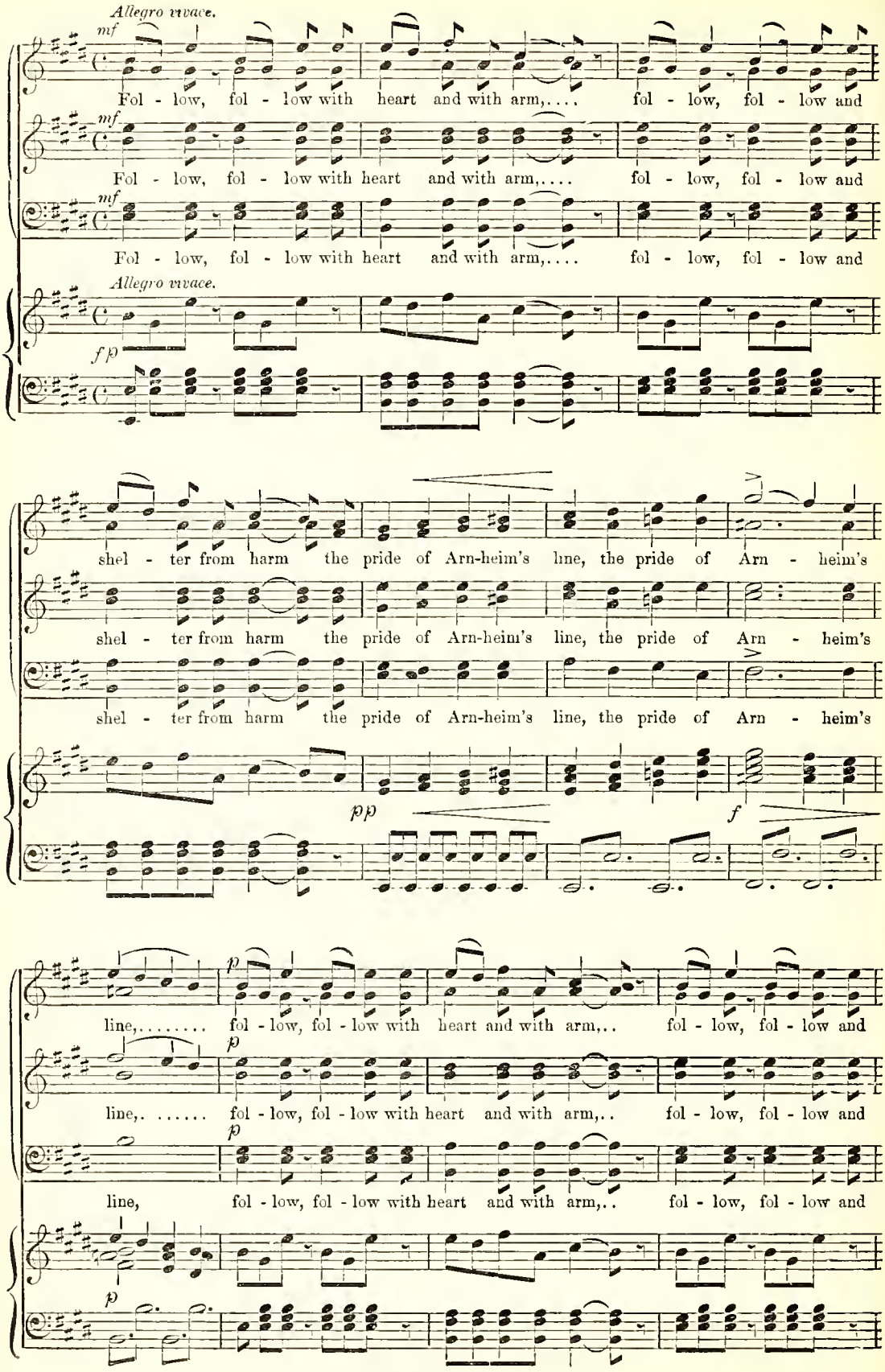
Andante Religioso.

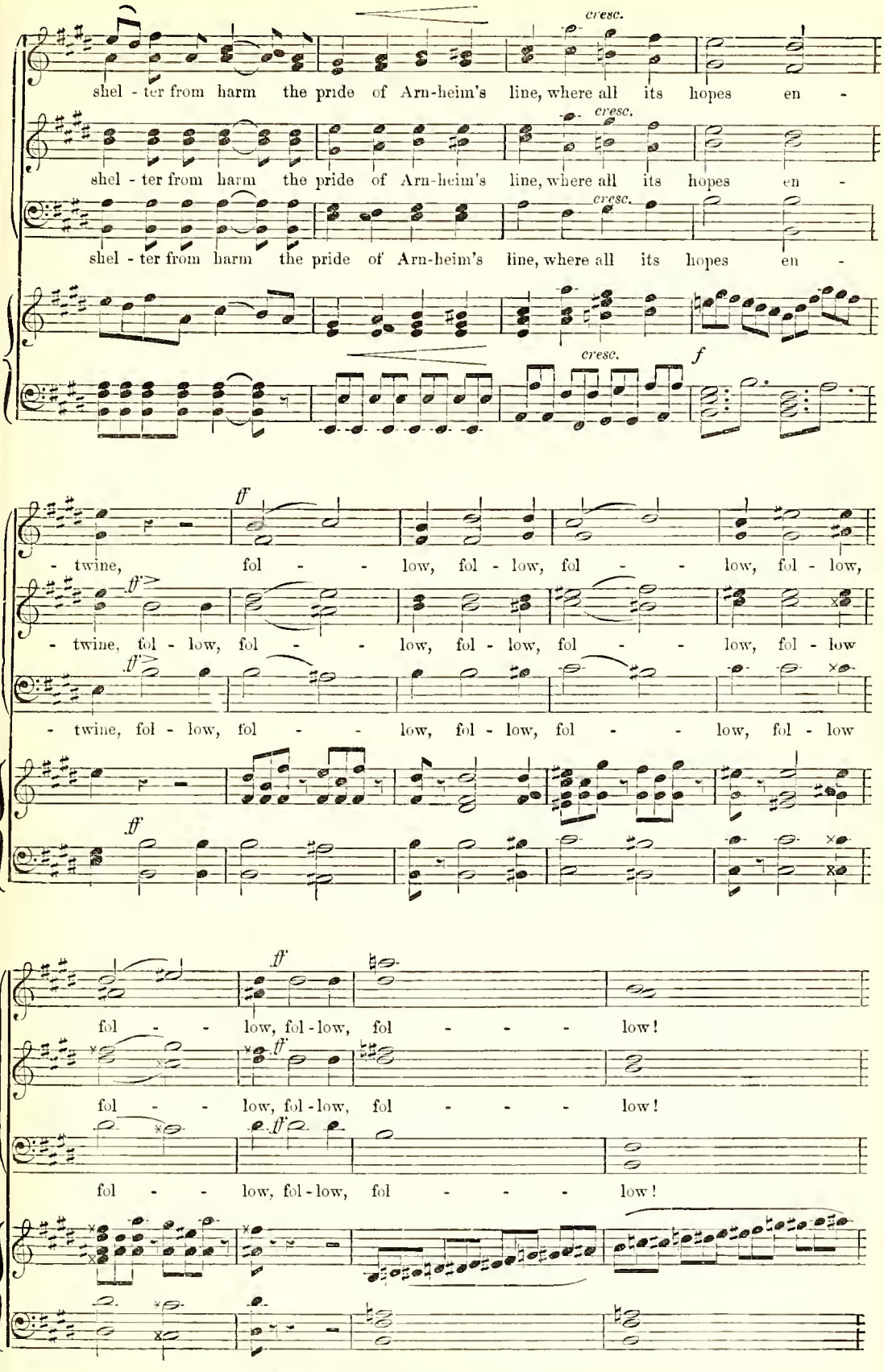


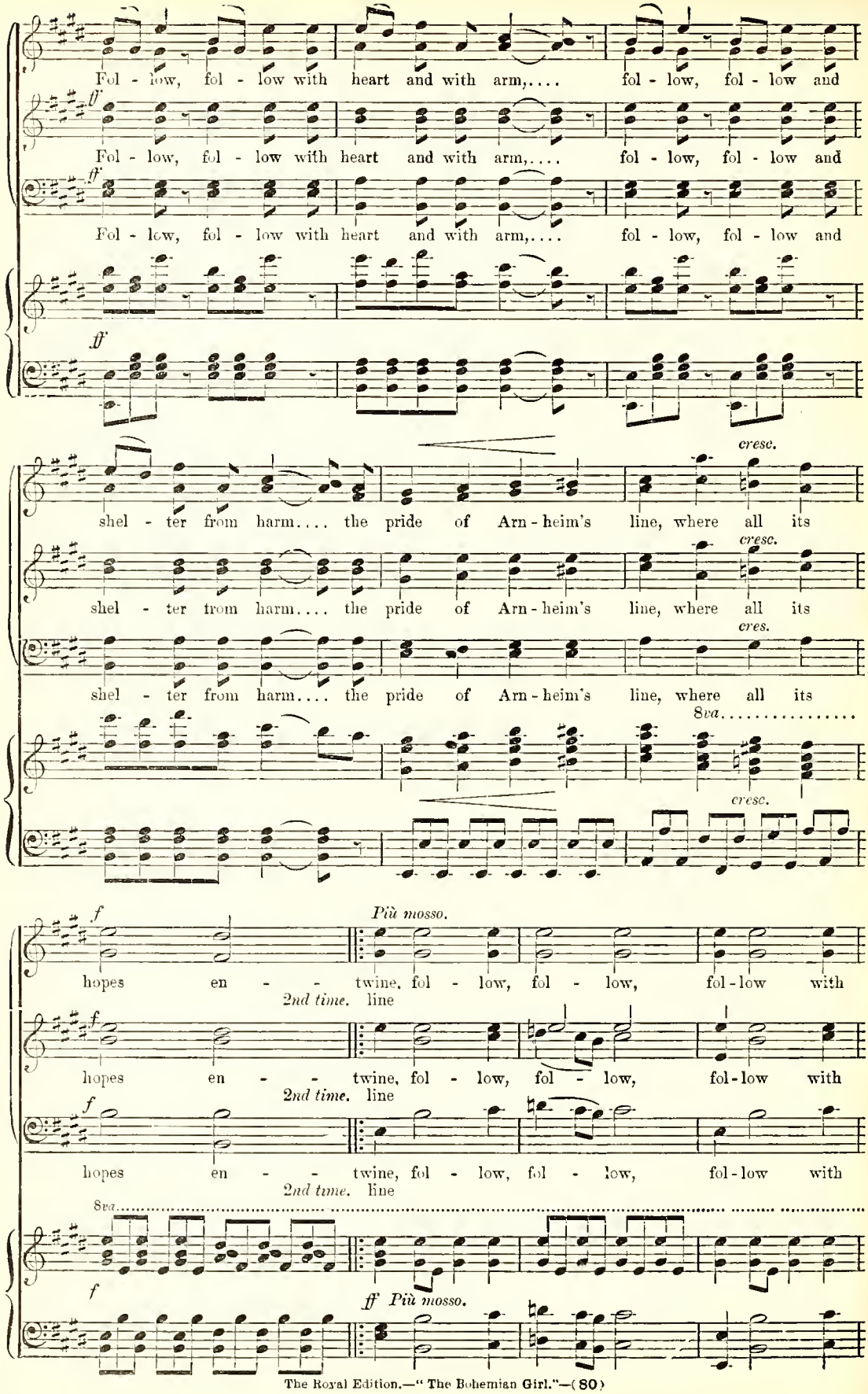
* On the stage this prayer is sung without Instrumental Accompaniments.

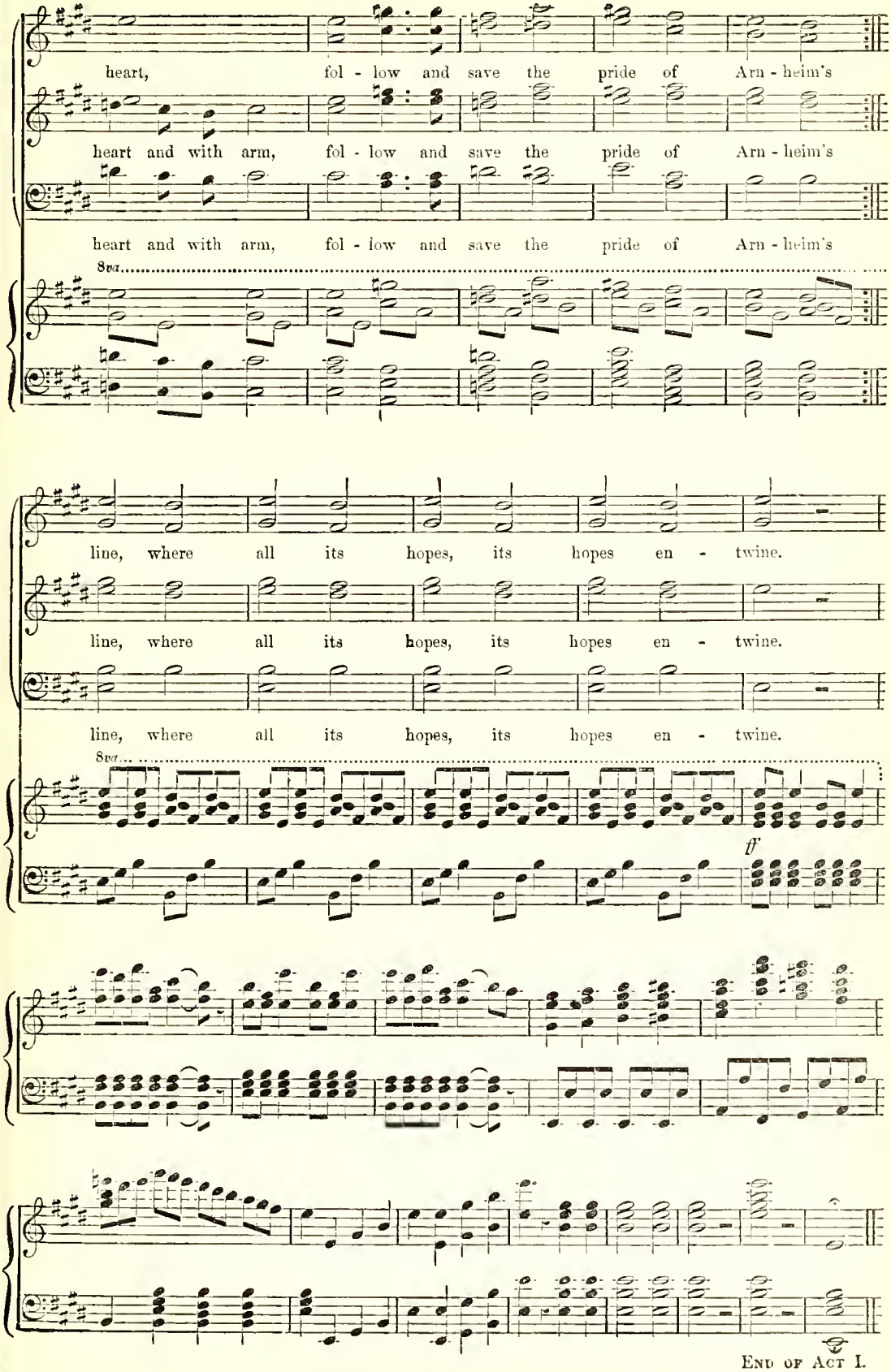

pp
vouch - safe to lend an ear to the grief of the wail - er, cut short the dark ca -
- reer of the ruth-less as - sail - er, of the ruth - less as - sail - er;
f
cut short the dark ca - reer, the dark ca - reer of the ruth-less as - sail - er,
cut short the dark ca - reer of the ruth-less as - sail - er,
cut short the dark ca - reer of the ruthless as - sail - er,


ff
cut short the dark ca - reer of the ruth-less as - sail - - er.
of the ruth-less as - sail - - er.
of the ruth-less as - sail - - er.
ff
cut short the dark ca - reer of the ruth-less as - sail - - er.
Allegro.
ff
f
ff
ff

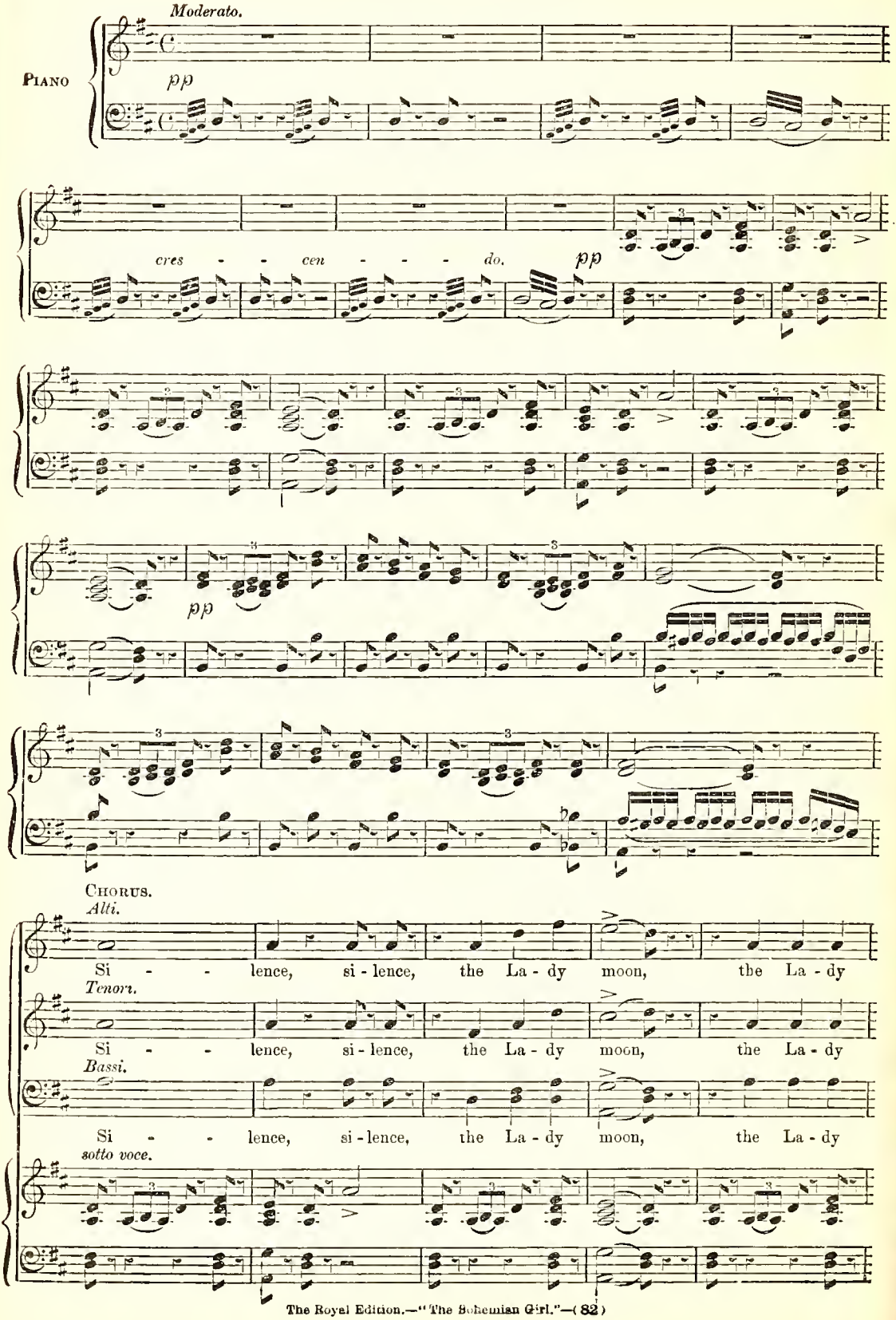

Allegro vivace.
mf
Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and
mf
Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and
mf
Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and
Allegro vivace.
f p
shel - ter from harm the pride of Arn-heim's line, the pride of Arn - heim's
shel - ter from harm the pride of Arn-heim's line, the pride of Arn - heim's
shel - ter from harm the pride of Arn-heim's line, the pride of Arn - heim's
pp
f
p
line,..... fol - low, fol - low with heart and with arm,.. fol - low, fol - low and
p
line,..... fol - low, fol - low with heart and with arm,.. fol - low, fol - low and
p
line, fol - low, fol - low with heart and with arm,.. fol - low, fol - low and
p

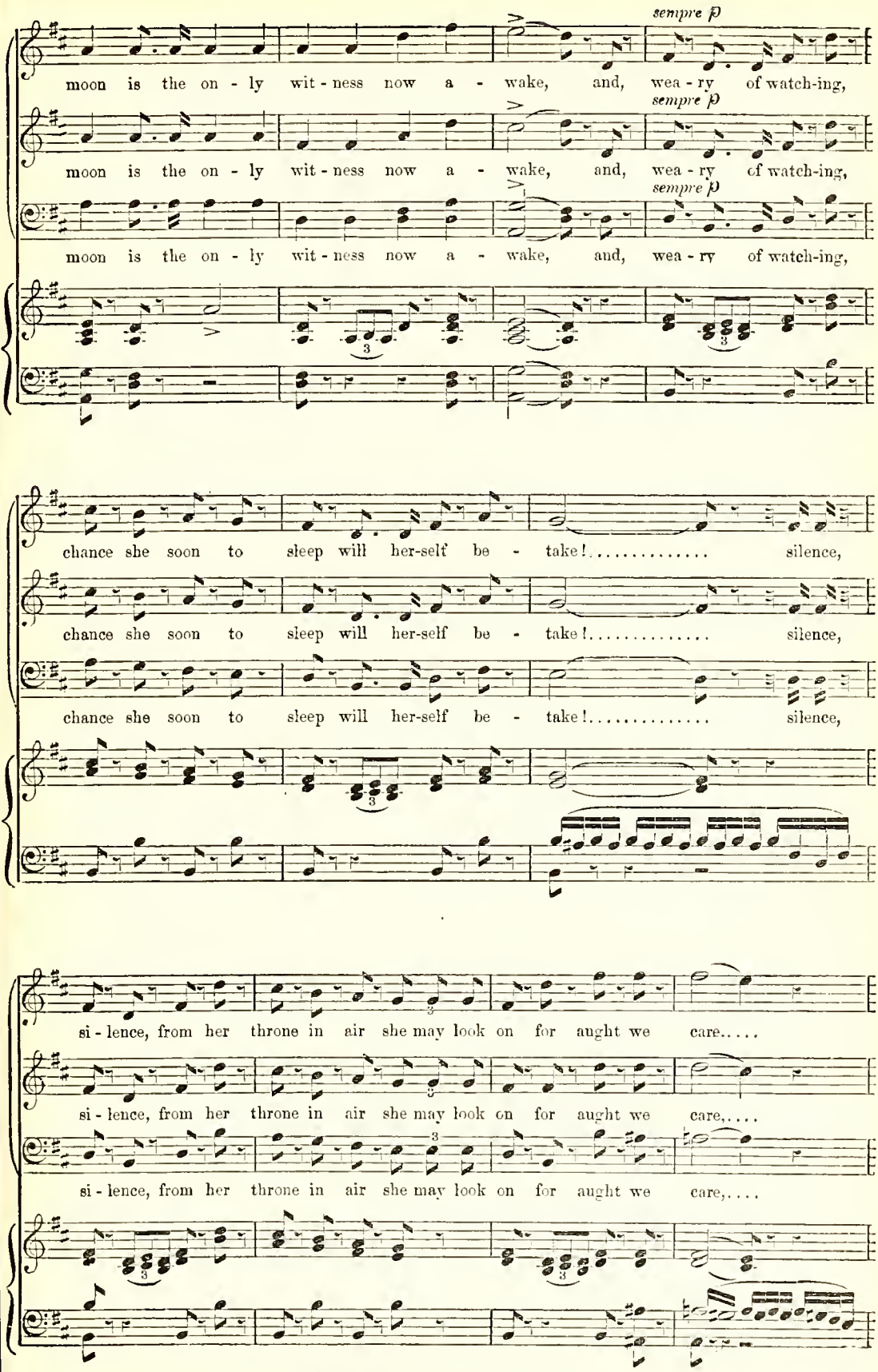

cresc.
shel - ter from harm the pride of Arn-heim's line, where all its hopes en -
cresc.
shel - ter from harm the pride of Arn-heim's line, where all its hopes en -
cresc.
shel - ter from harm the pride of Arn-heim's line, where all its hopes en -
cresc.
f
ff
- twine, fol - - low, fol - low, fol - - low, fol - low,
ff
- twine, fol - low, fol - - low, fol - low, fol - - low, fol - low
ff
- twine, fol - low, fol - - low, fol - low, fol - - low, fol - low
ff
ff
fol - - low, fol - low, fol - - - low!
ff
fol - - low, fol - low, fol - - - low!
ff
fol - - low, fol - low, fol - - - low!

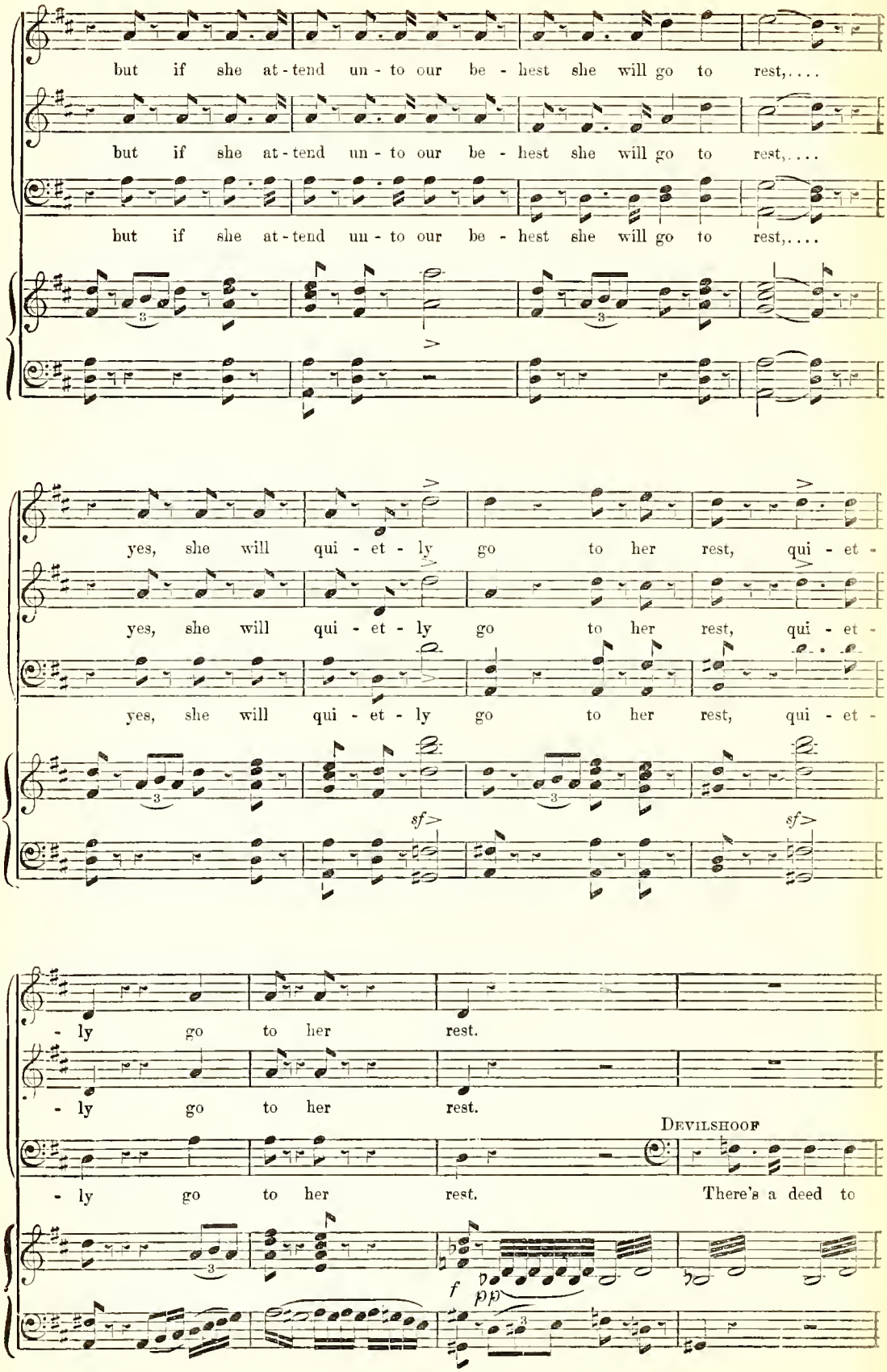

Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and
ff
Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and
ff
Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and
ff
cresc.
shel - ter from harm.... the pride of Arn - heim's line, where all its
cresc.
shel - ter from harm.... the pride of Arn - heim's line, where all its
cres.
shel - ter from harm.... the pride of Arn - heim's line, where all its
8va.....
cresc.
f
Più mosso.
hopes en - - - twine, fol - low, fol - low, fol - low with
2nd time. line
f
hopes en - - - twine, fol - low, fol - low, fol - low with
2nd time. line
f
hopes en - - - twine, fol - low, fol - low, fol - low with
2nd time. line
8va.....
f
ff Più mosso.


heart, fol - low and save the pride of Arn - heim's
heart and with arm, fol - low and save the pride of Arn - heim's
heart and with arm, fol - low and save the pride of Arn - heim's
8va
line, where all its hopes, its hopes en - twine.
line, where all its hopes, its hopes en - twine.
line, where all its hopes, its hopes en - twine.
8va
ff
End of Act I.

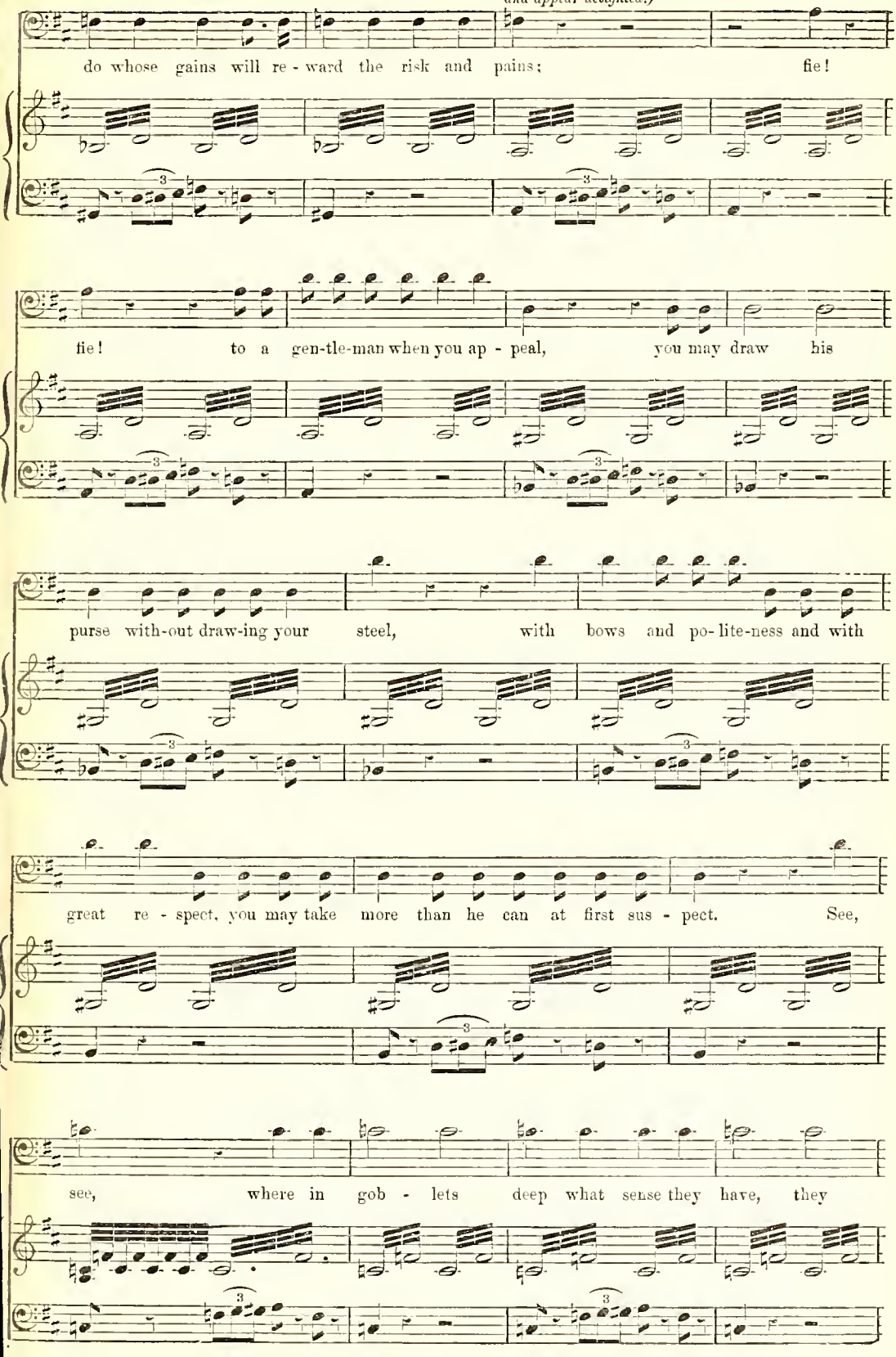
INTRODUCTION

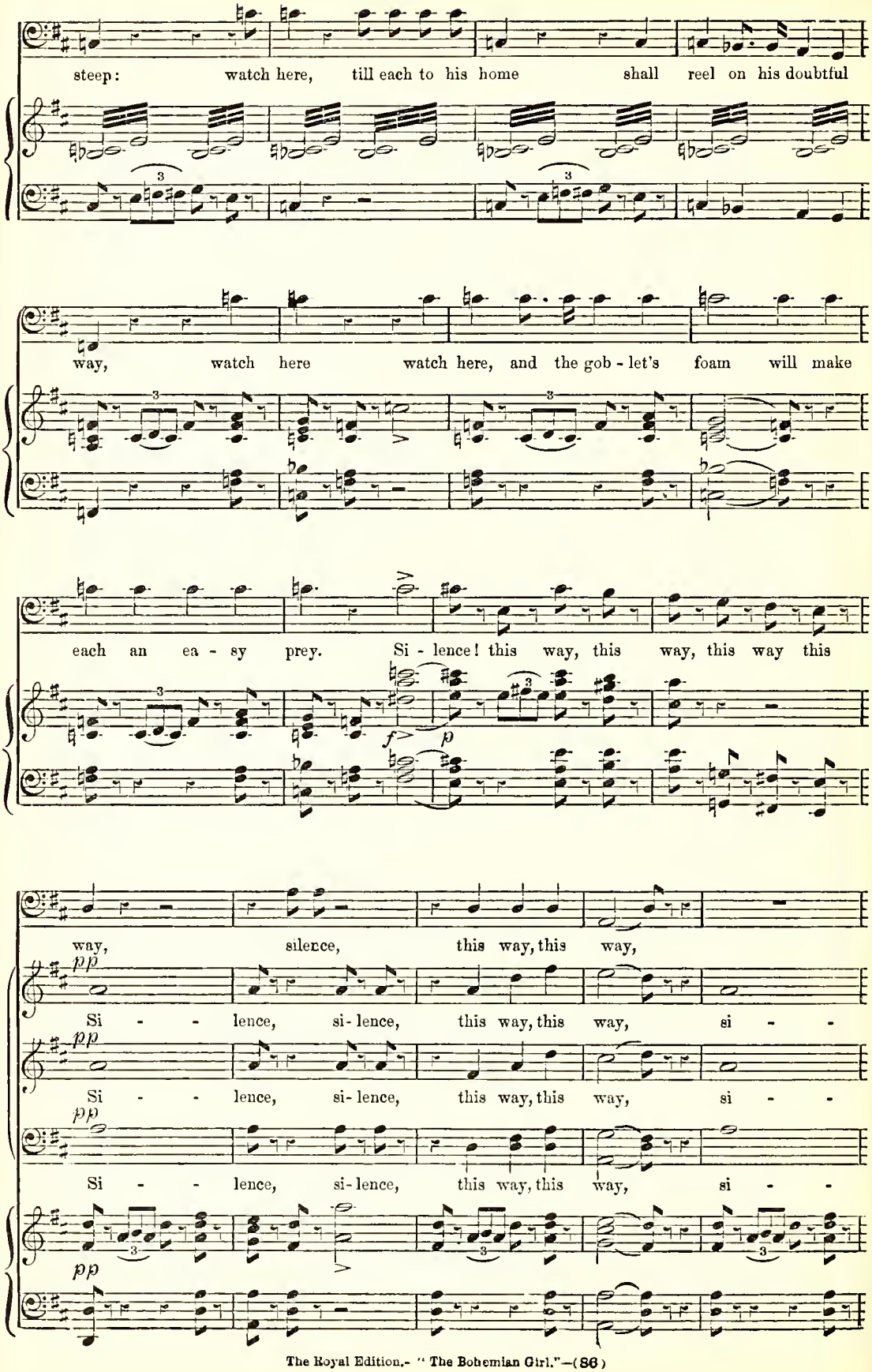


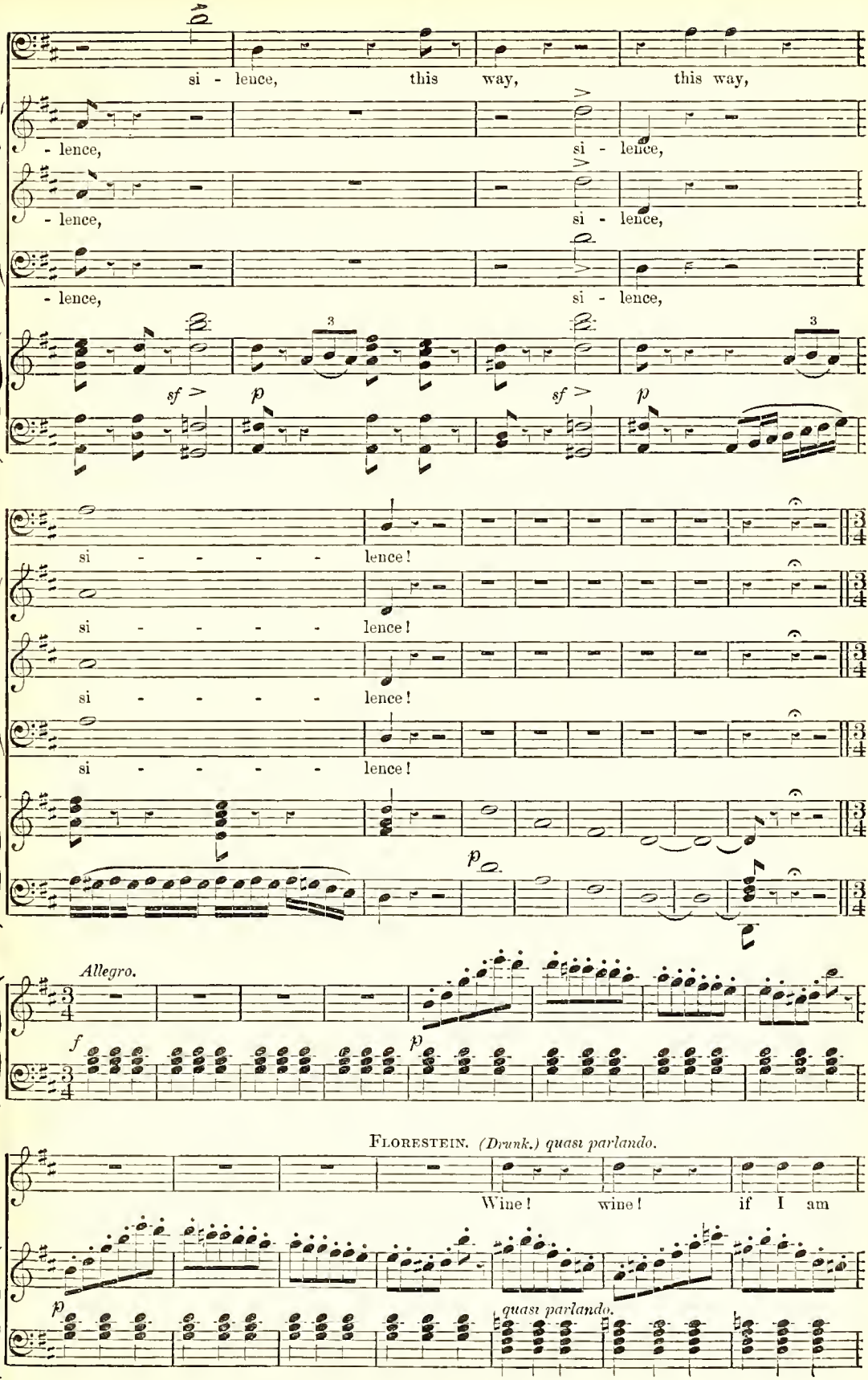

sempre p
moon is the on - ly wit - ness now a - wake, and, wea - ry of watch-ing,
sempre p
moon is the on - ly wit - ness now a - wake, and, wea - ry of watch-ing,
sempre p
moon is the on - ly wit - ness now a - wake, and, wea - ry of watch-ing,
chance she soon to sleep will her-self be - take! silence,
chance she soon to sleep will her-self be - take! silence,
chance she soon to sleep will her-self be - take! silence,
si - lence, from her throne in air she may look on for aught we care.....
si - lence, from her throne in air she may look on for aught we care,....
si - lence, from her throne in air she may look on for aught we care,....

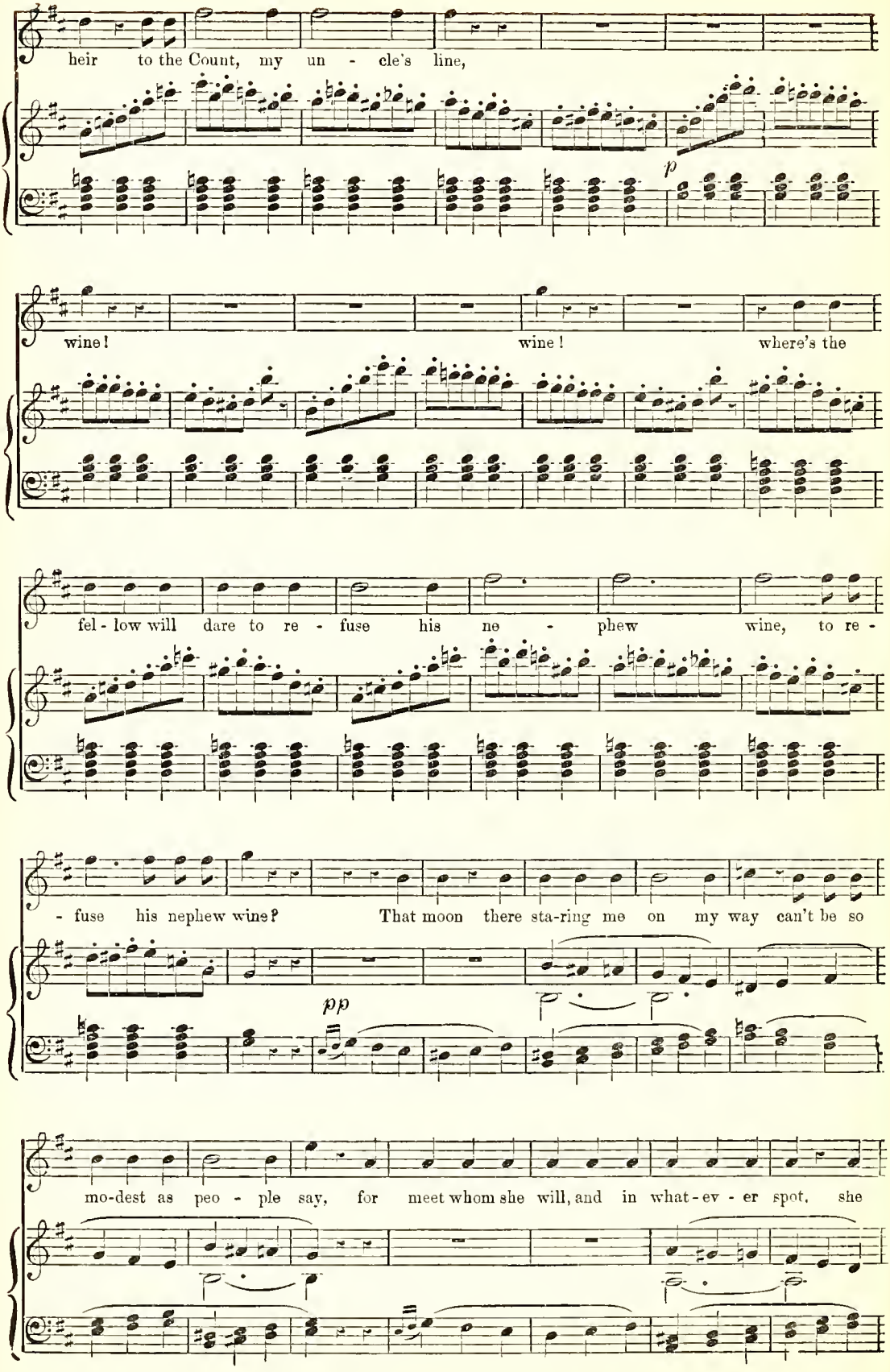

but if she at-tend un-to our be-hest she will go to rest,....
but if she at-tend un-to our be-hest she will go to rest,....
but if she at-tend un-to our be-hest she will go to rest,....
yes, she will qui-et-ly go to her rest, qui-et-
yes, she will qui-et-ly go to her rest, qui-et-
yes, she will qui-et-ly go to her rest, qui-et-
sf
sf
-ly go to her rest.
-ly go to her rest.
-ly go to her rest.
DEVILSHOOF
There's a deed to
f
pp

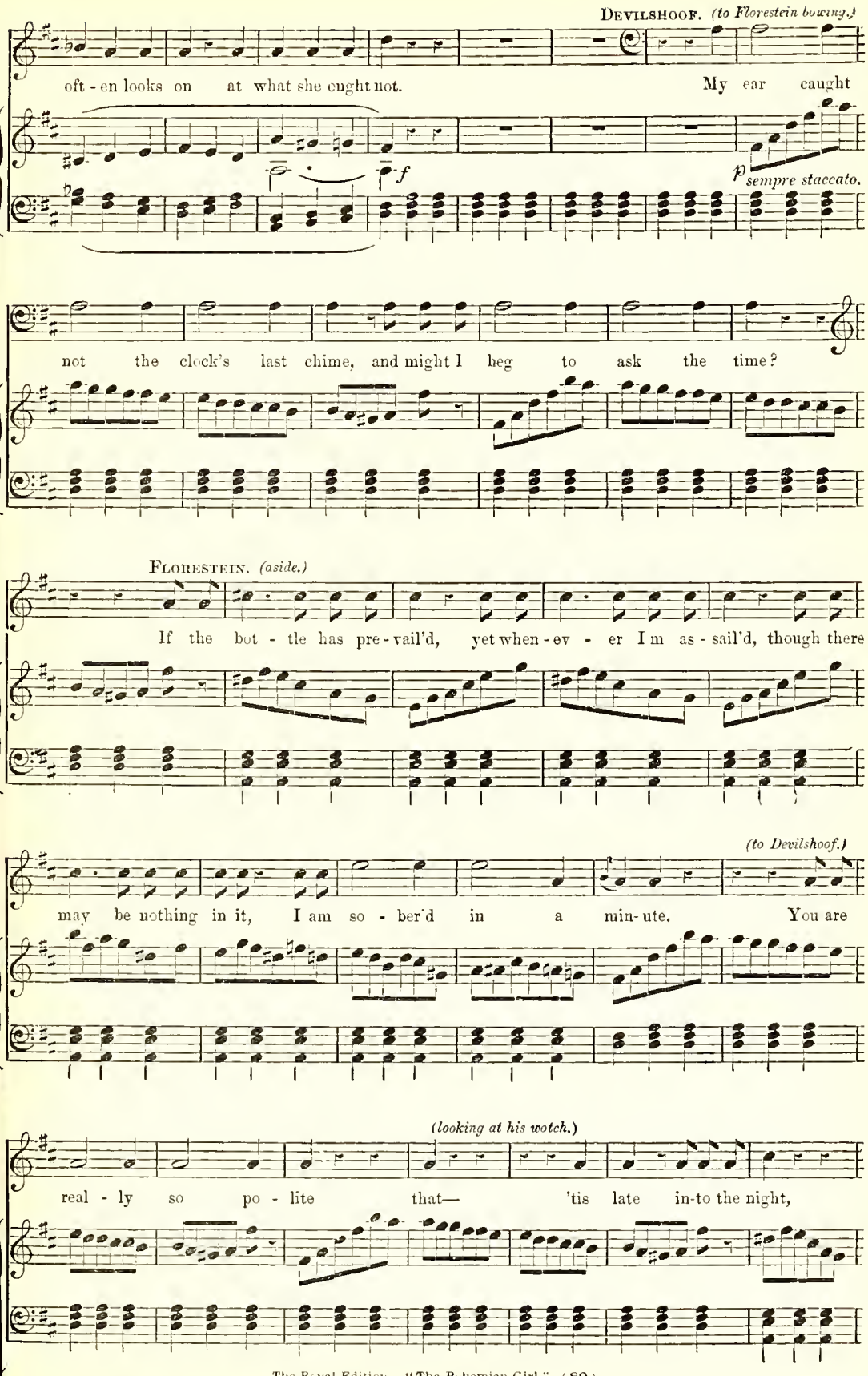
(The Gipsies all draw their daggers, and appear delighted.)

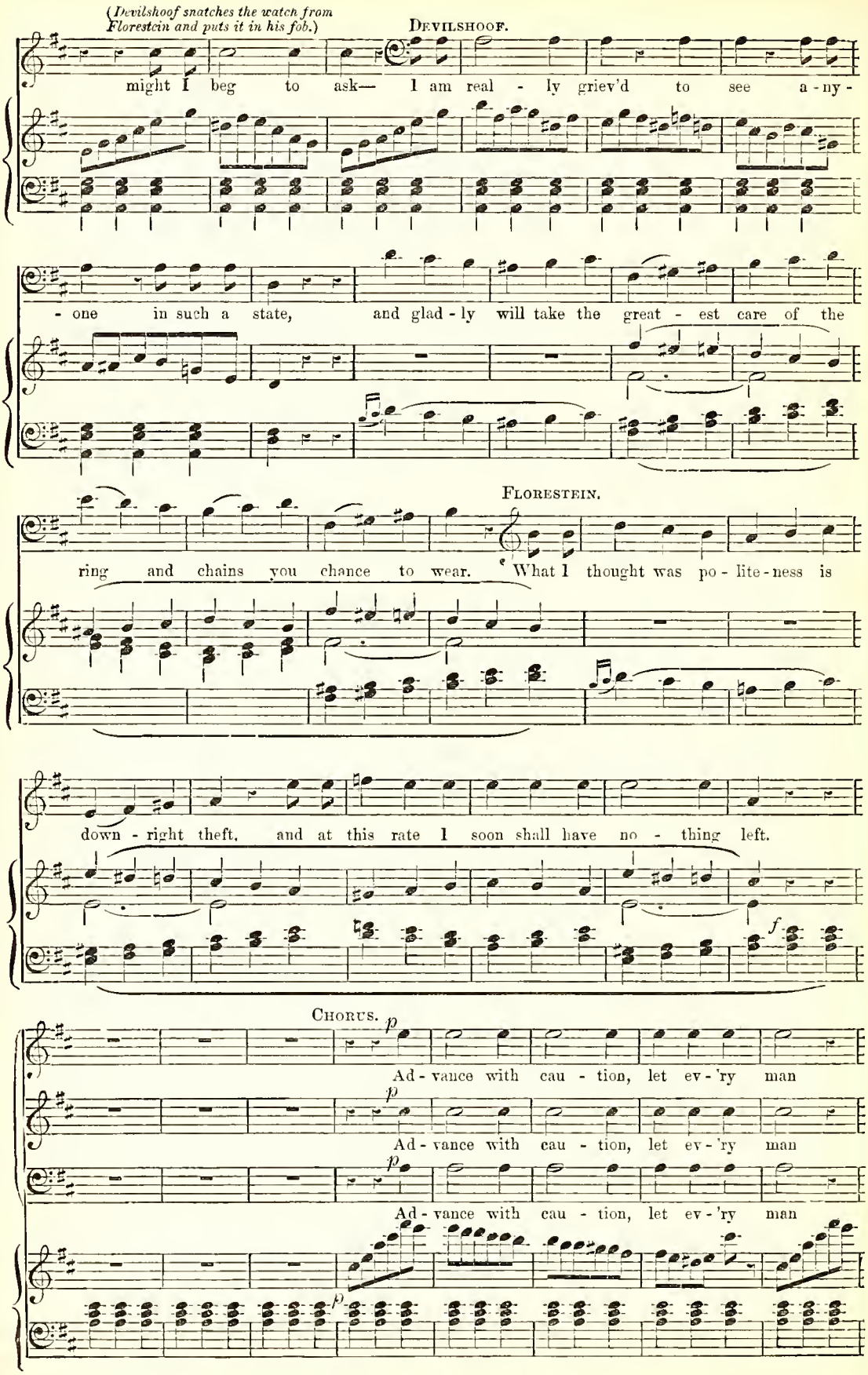


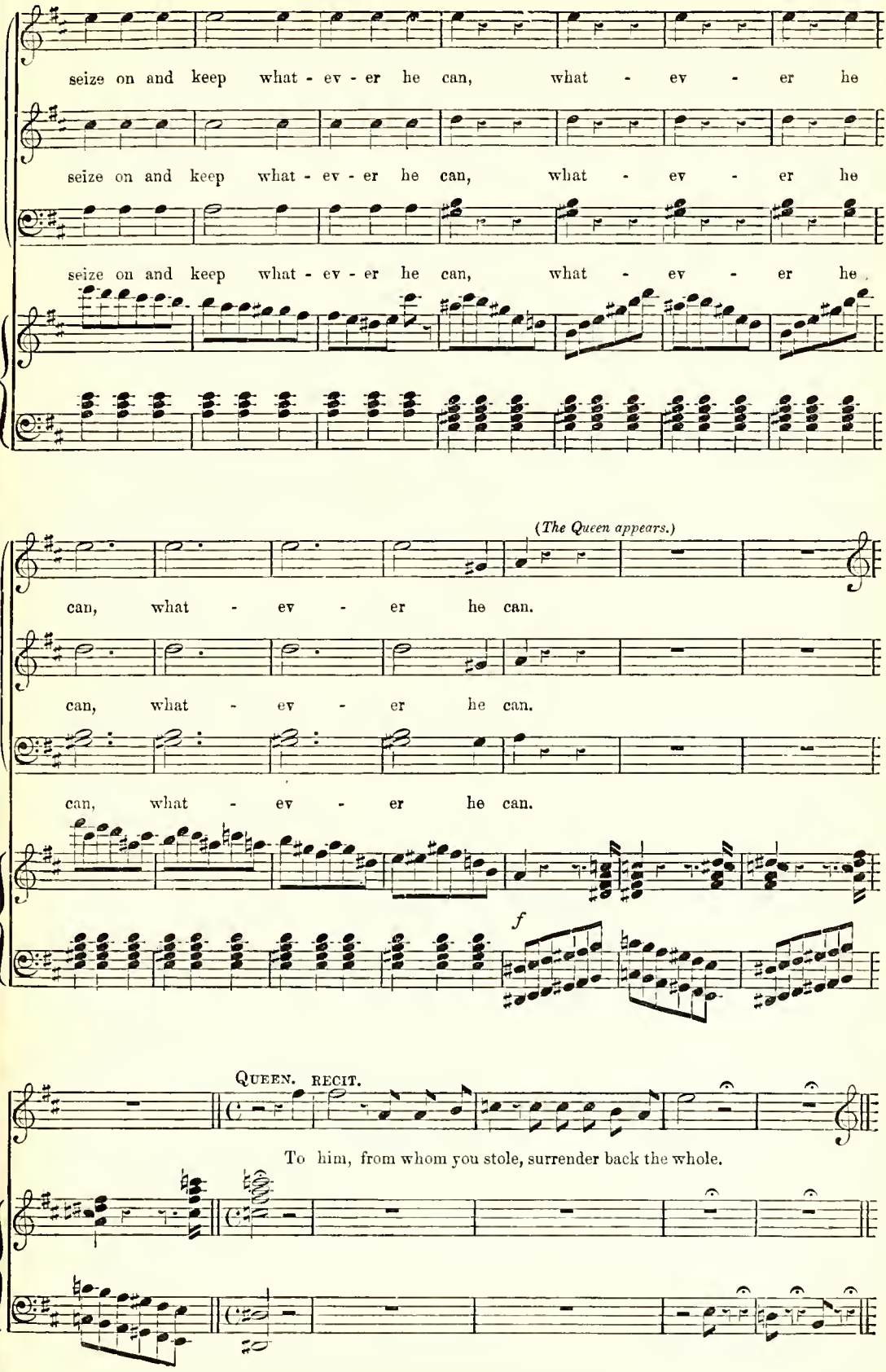

steep: watch here, till each to his home shall reel on his doubtful
way, watch here watch here, and the gob - let's foam will make
each an ea - sy prey. Si - lence! this way, this way, this way this
way, silence, this way, this way,
pp
Si - - lence, si - lence, this way, this way, si - -
Si - - lence, si - lence, this way, this way, si - -
Si - - lence, si - lence, this way, this way, si - -

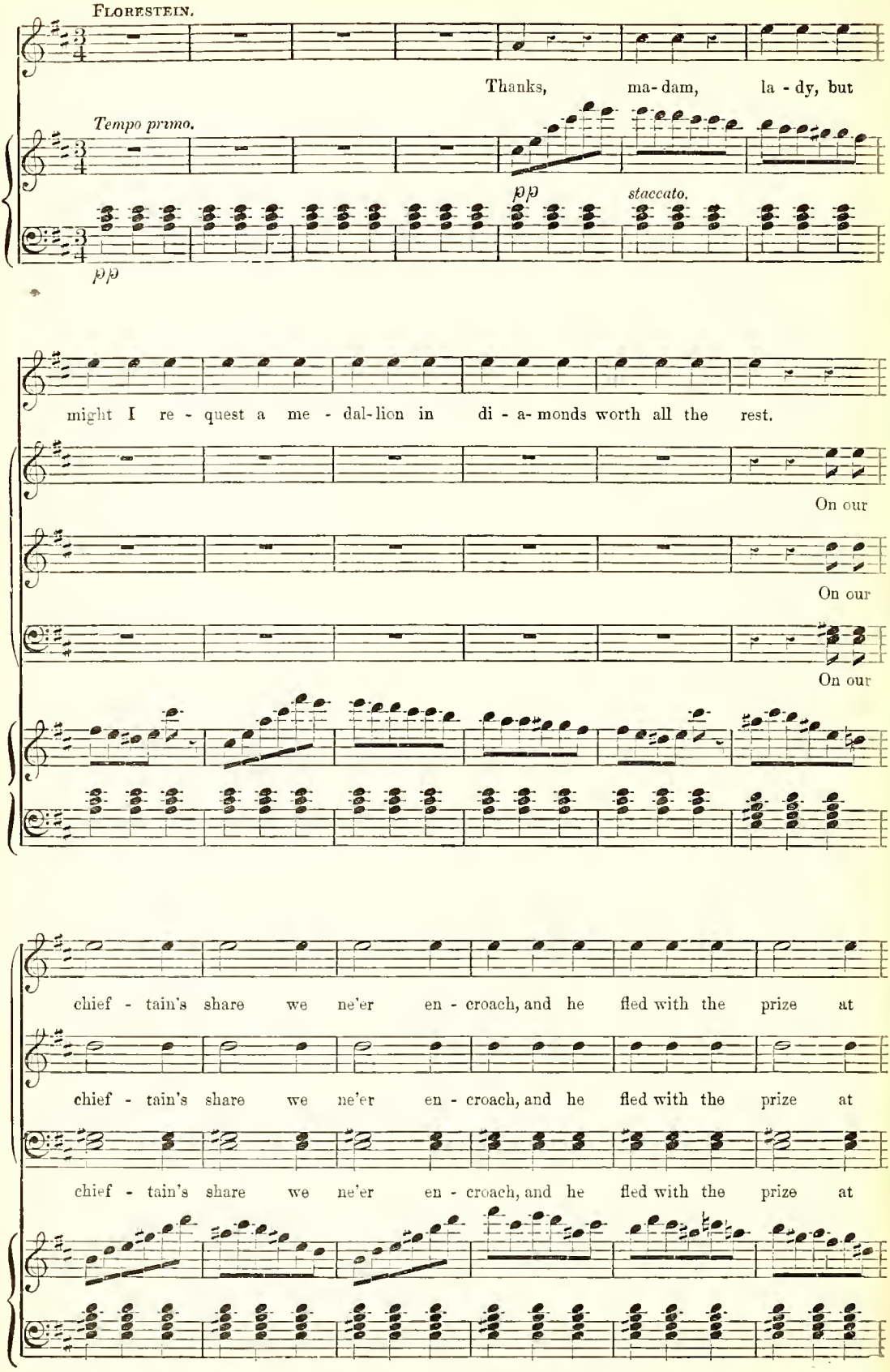

si - lence, this way, this way,
- lence, si - lence,
- lence, si - lence,
- lence, si - lence,
sf p sf p
si - - - - - lence!
si - - - - - lence!
si - - - - - lence!
p
Allegro.
f p
Florestein. (Drunk.) quasi parlando.
Wine! wine! if I am
p
quasi parlando.

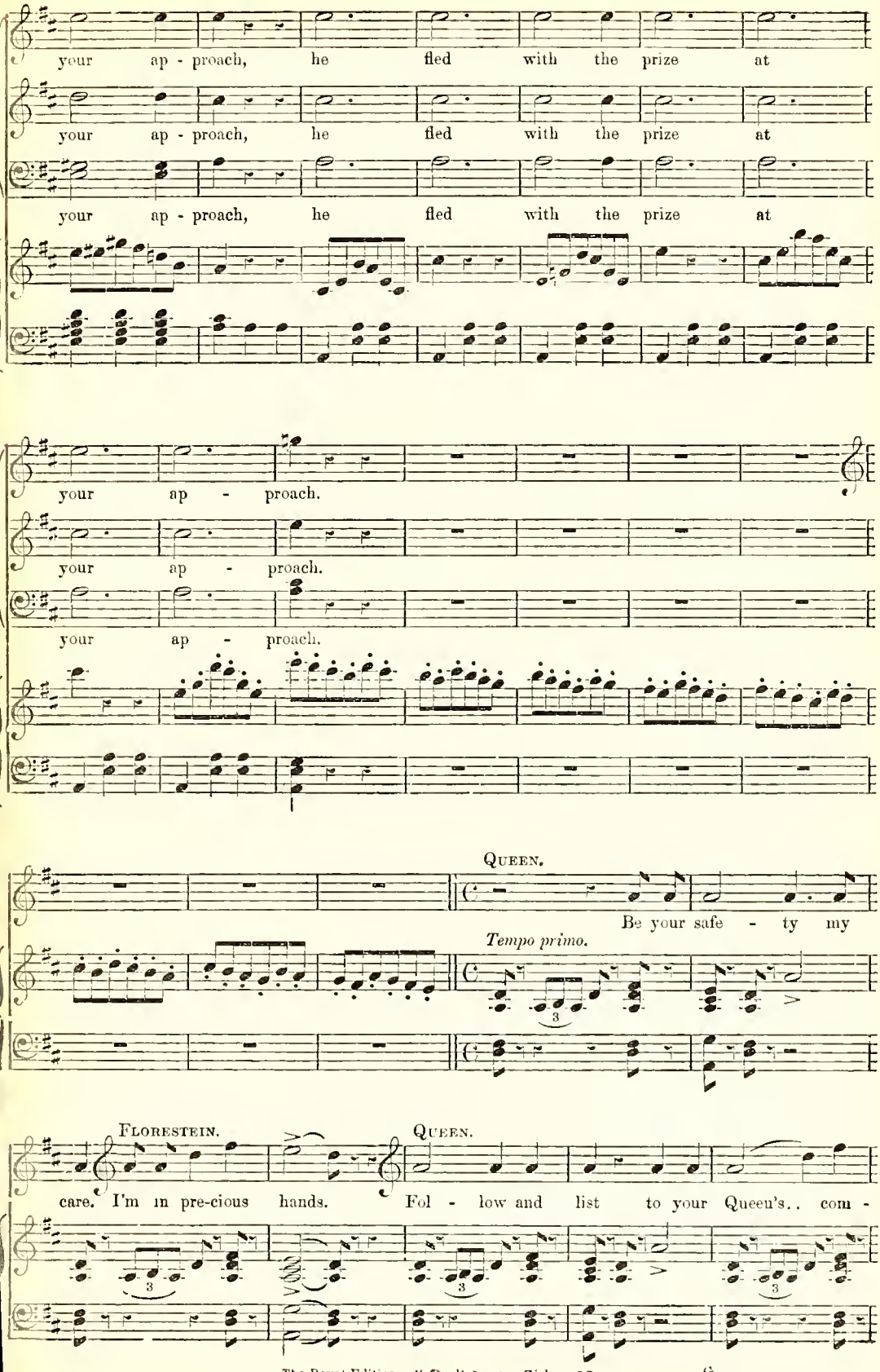

heir to the Count, my un - cle's line,
p
wine! wine! where's the
fel - low will dare to re - fuse his ne - phew wine, to re -
- fuse his nephew wine? That moon there sta-ring me on my way can't be so
pp
mo-dest as peo - ple say, for meet whom she will, and in what-ev - er spot, she

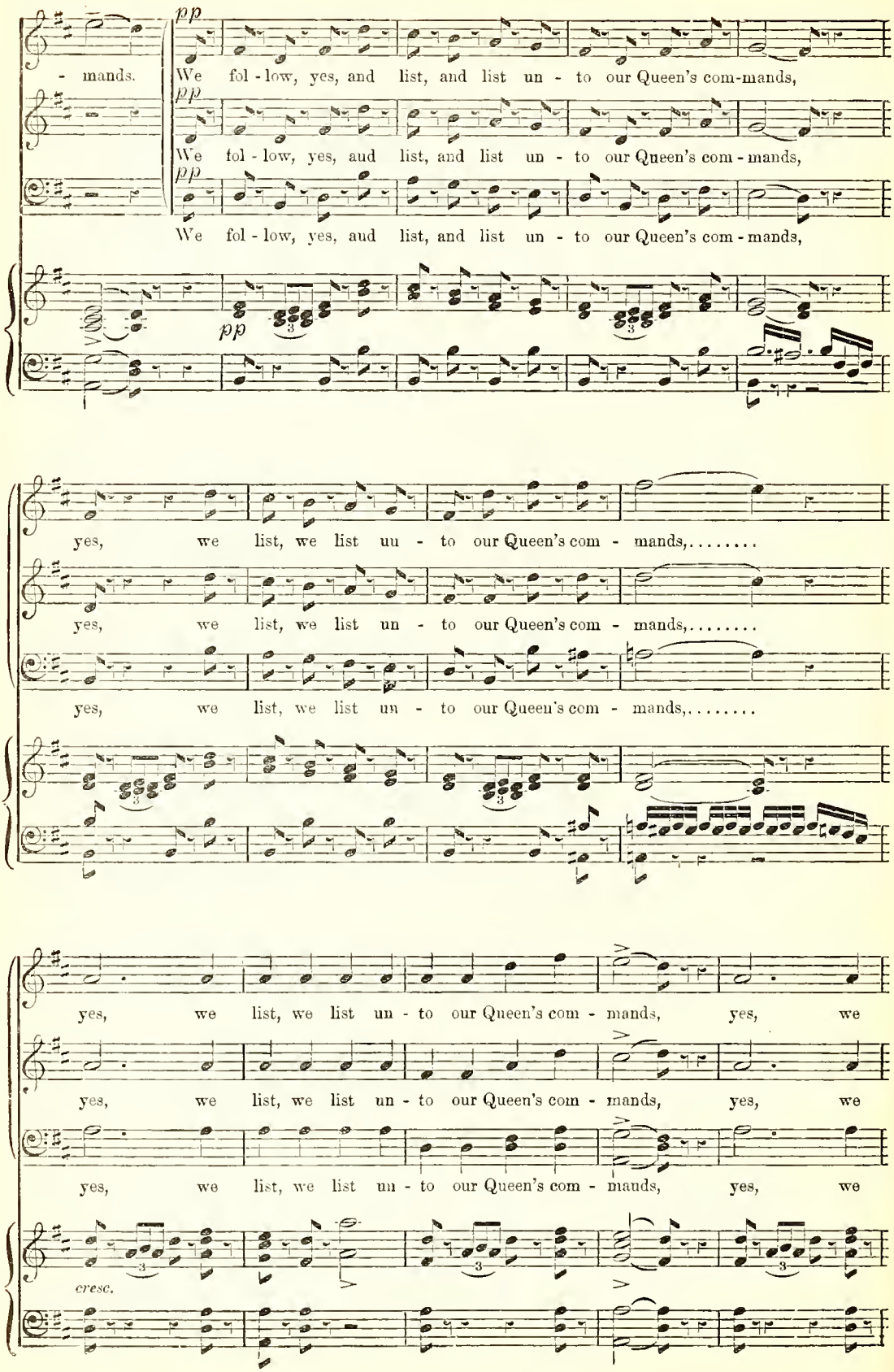

DEVILSHOOF. (to Florestein bowing.)
oft - en looks on at what she ought not. My ear caught
f
p sempre staccato.
not the clock's last chime, and might I beg to ask the time?
FLORESTEIN. (aside.)
If the bot - tle has pre - vail'd, yet when - ev - er I m as - sail'd, though there
(to Devilshoof.)
may be nothing in it, I am so - ber'd in a min - ute. You are
(looking at his wotch.)
real - ly so po - lite that— 'tis late in-to the night,

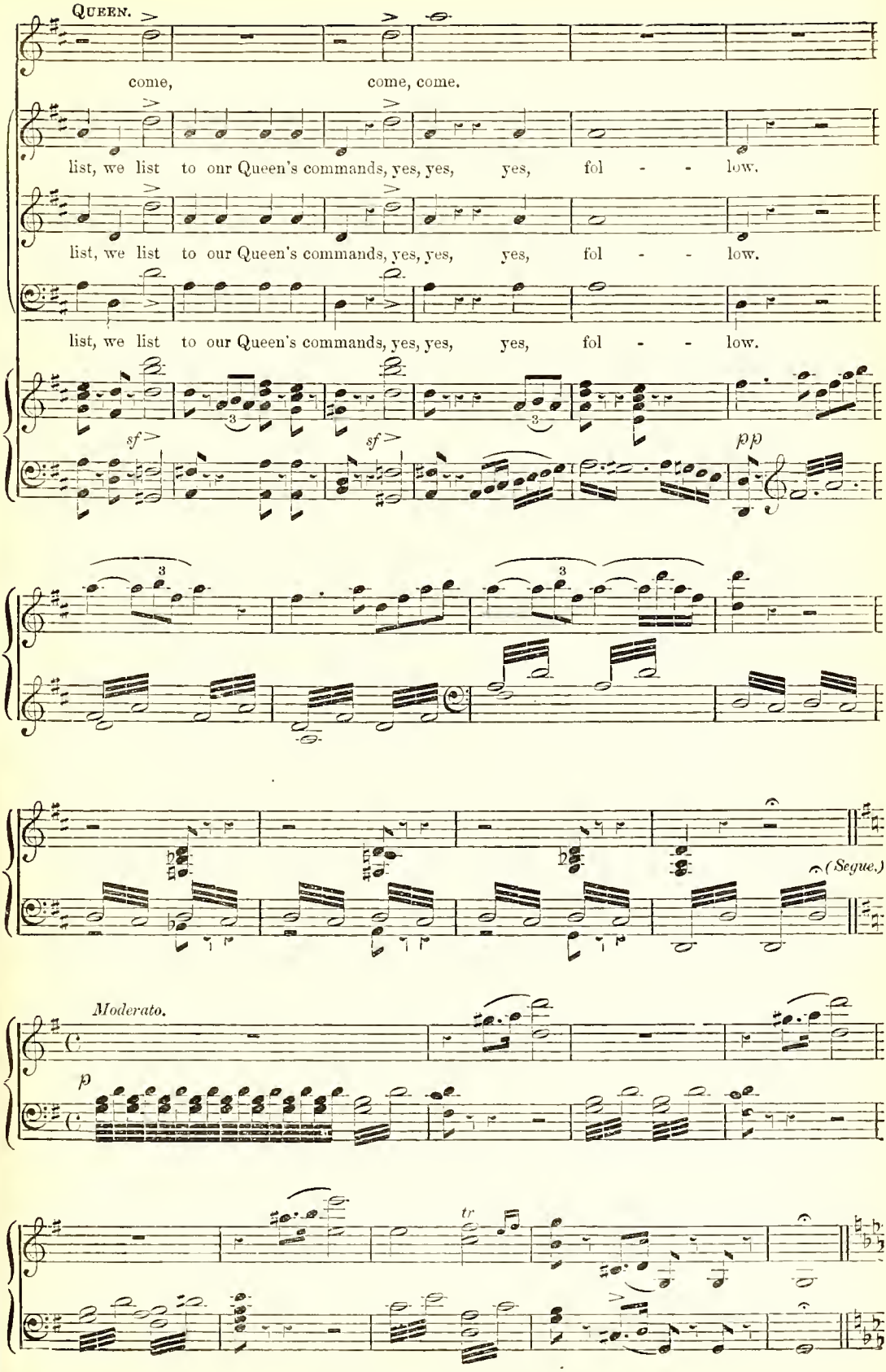

(Devilshoof snatches the watch from Florestein and puts it in his fob.)
DEVILSHOOF.
might I beg to ask— I am real - ly griev'd to see a - ny -
- one in such a state, and glad - ly will take the great - est care of the
FLORESTEIN.
ring and chains you chance to wear. What I thought was po - lite - ness is
down - right theft, and at this rate I soon shall have no - thing left.
f
CHORUS.
p
Ad - vance with cau - tion, let ev - 'ry man
p
Ad - vance with cau - tion, let ev - 'ry man
p
Ad - vance with cau - tion, let ev - 'ry man
p


seize on and keep what - ev - er he can, what - ev - er he
seize on and keep what - ev - er he can, what - ev - er he
seize on and keep what - ev - er he can, what - ev - er he
(The Queen appears.)
can, what - ev - er he can.
can, what - ev - er he can.
can, what - ev - er he can.
f
QUEEN. RECIT.
To him, from whom you stole, surrender back the whole.

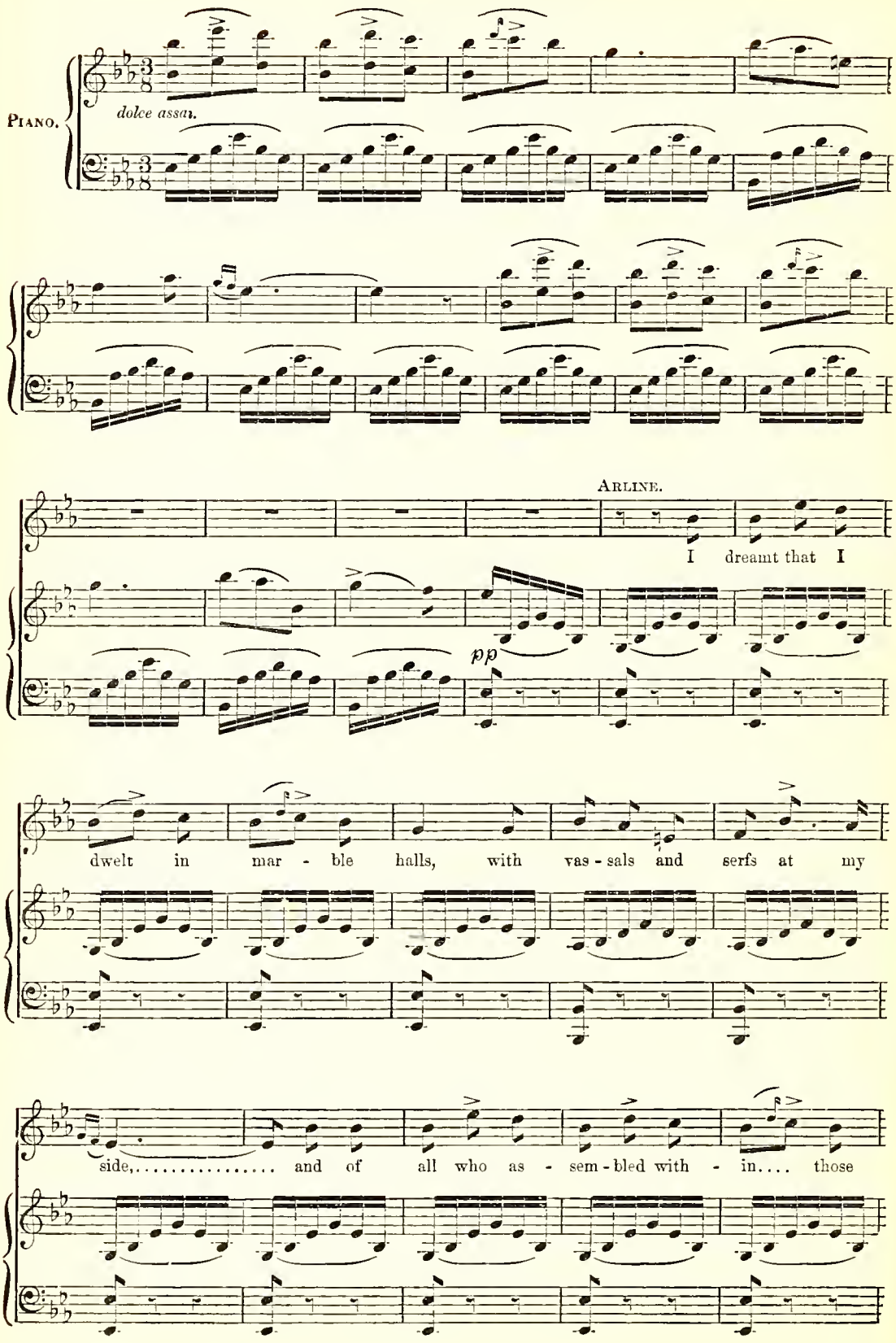

FLORESTEIN.
Thanks, ma-dam, la-dy, but
Tempo primo.
pp
staccato.
pp
might I re-quest a me-dal-lion in di-a-monds worth all the rest.
On our
On our
On our
chief-tain's share we ne'er en-croach, and he fled with the prize at
chief-tain's share we ne'er en-croach, and he fled with the prize at
chief-tain's share we ne'er en-croach, and he fled with the prize at

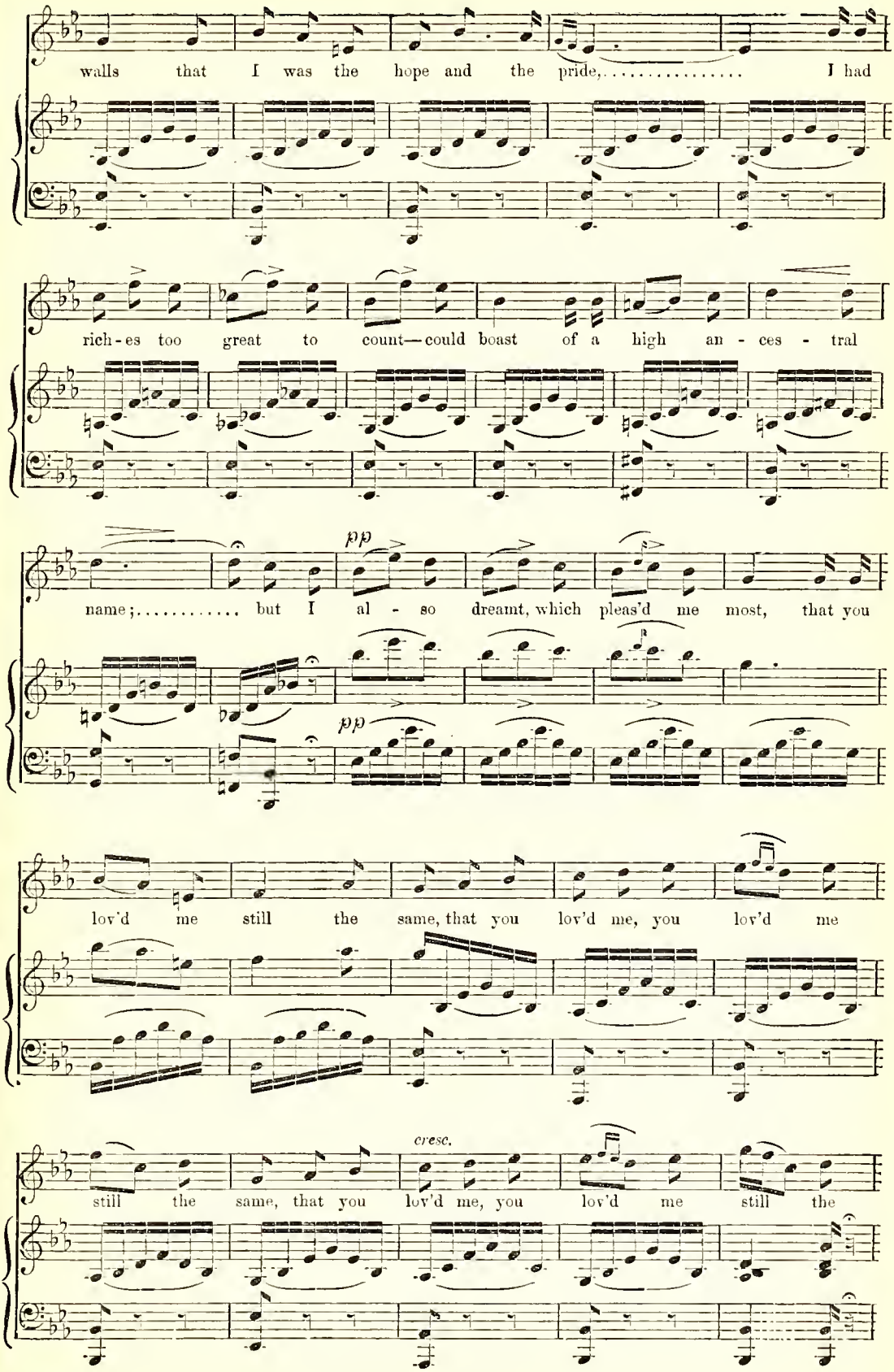

your ap - proach, he fled with the prize at
your ap - proach, he fled with the prize at
your ap - proach, he fled with the prize at
your ap - proach.
your ap - proach.
your ap - proach.
QUEEN.
Be your safe - ty my
Tempo primo.
3
FLORESTEIN.
QUEEN.
care. I'm in pre-cious hands. Fol - low and list to your Queen's.. com -
3
3
3

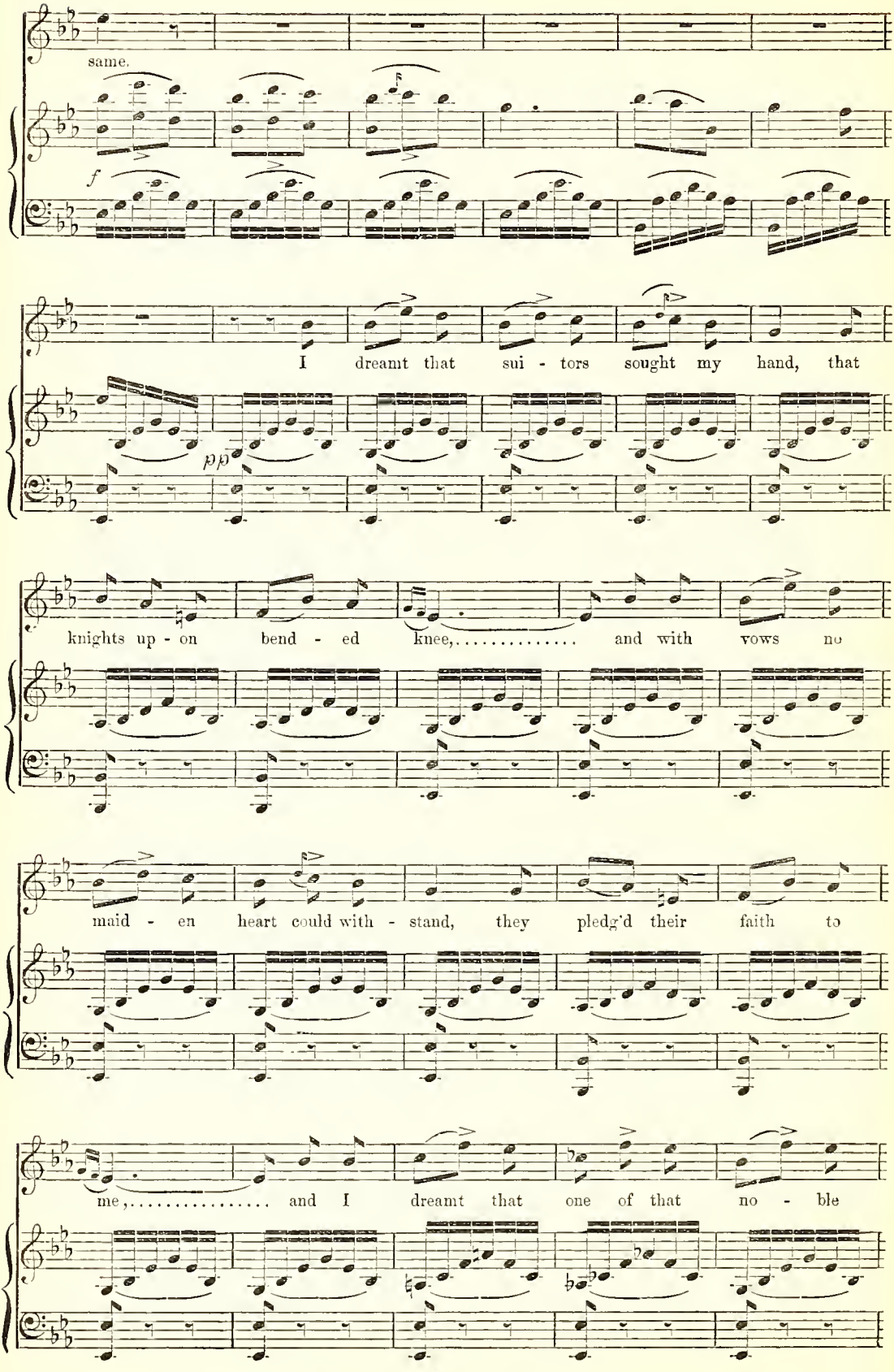

- mands.
pp
We fol - low, yes, and list, and list un - to our Queen's com-mands,
pp
We fol - low, yes, aud list, and list un - to our Queen's com - mands,
pp
We fol - low, yes, aud list, and list un - to our Queen's com - mands,
pp
yes, we list, we list uu - to our Queen's com - mands,.....
yes, we list, we list un - to our Queen's com - mands,.....
yes, we list, we list un - to our Queen's com - mands,.....
yes, we list, we list un - to our Queen's com - mands, yes, we
yes, we list, we list un - to our Queen's com - mands, yes, we
yes, we list, we list un - to our Queen's com - mands, yes, we
cresc.

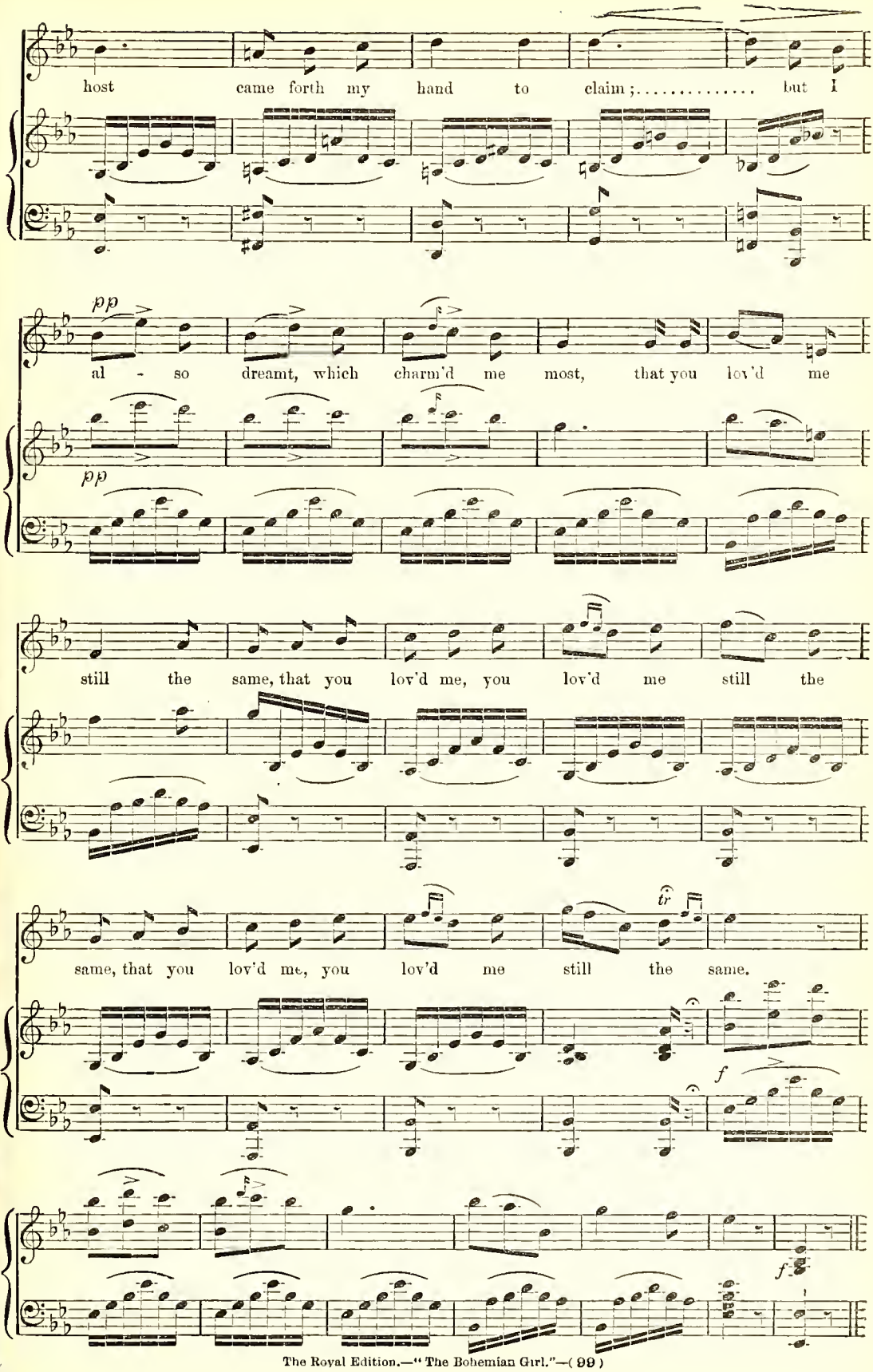

QUEEN.
come, come, come.
list, we list to our Queen's commands, yes, yes, yes, fol - - low.
list, we list to our Queen's commands, yes, yes, yes, fol - - low.
list, we list to our Queen's commands, yes, yes, yes, fol - - low.
sf
sf
pp
(Segue.)
Moderato.
p
tr

THE DREAM.


Piano.
dolce assai.
Arline.
I dreamt that I
pp
dwelt in mar - ble halls, with vas - sals and serfs at my
side,..... and of all who as - sem - bled with - in.... those

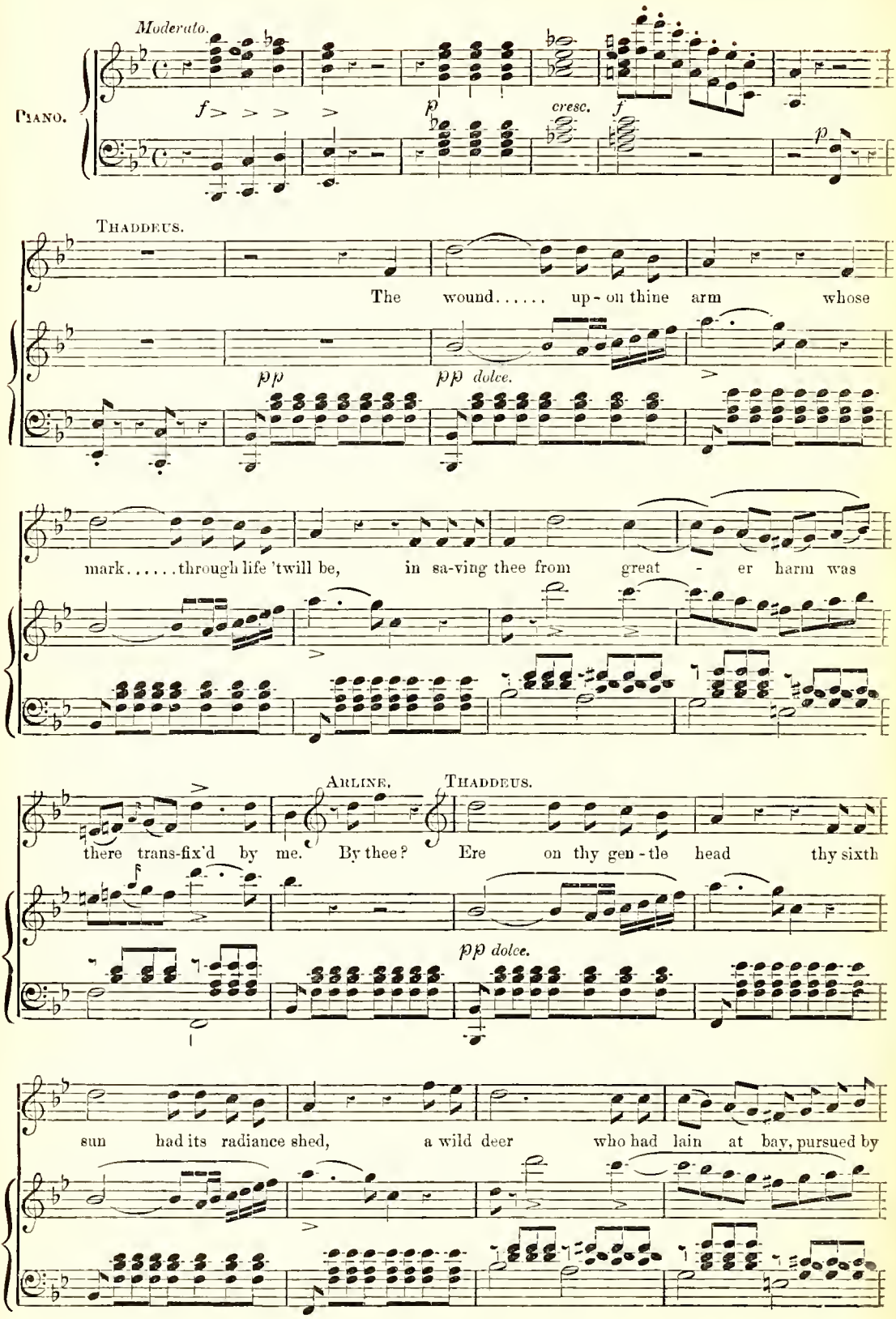

walls that I was the hope and the pride, I had
rich-es too great to count—could boast of a high an-ces-tral
name; but I al-so dreamt, which pleas'd me most, that you
pp
pp
lov'd me still the same, that you lov'd me, you lov'd me
cresc.
still the same, that you lov'd me, you lov'd me still the

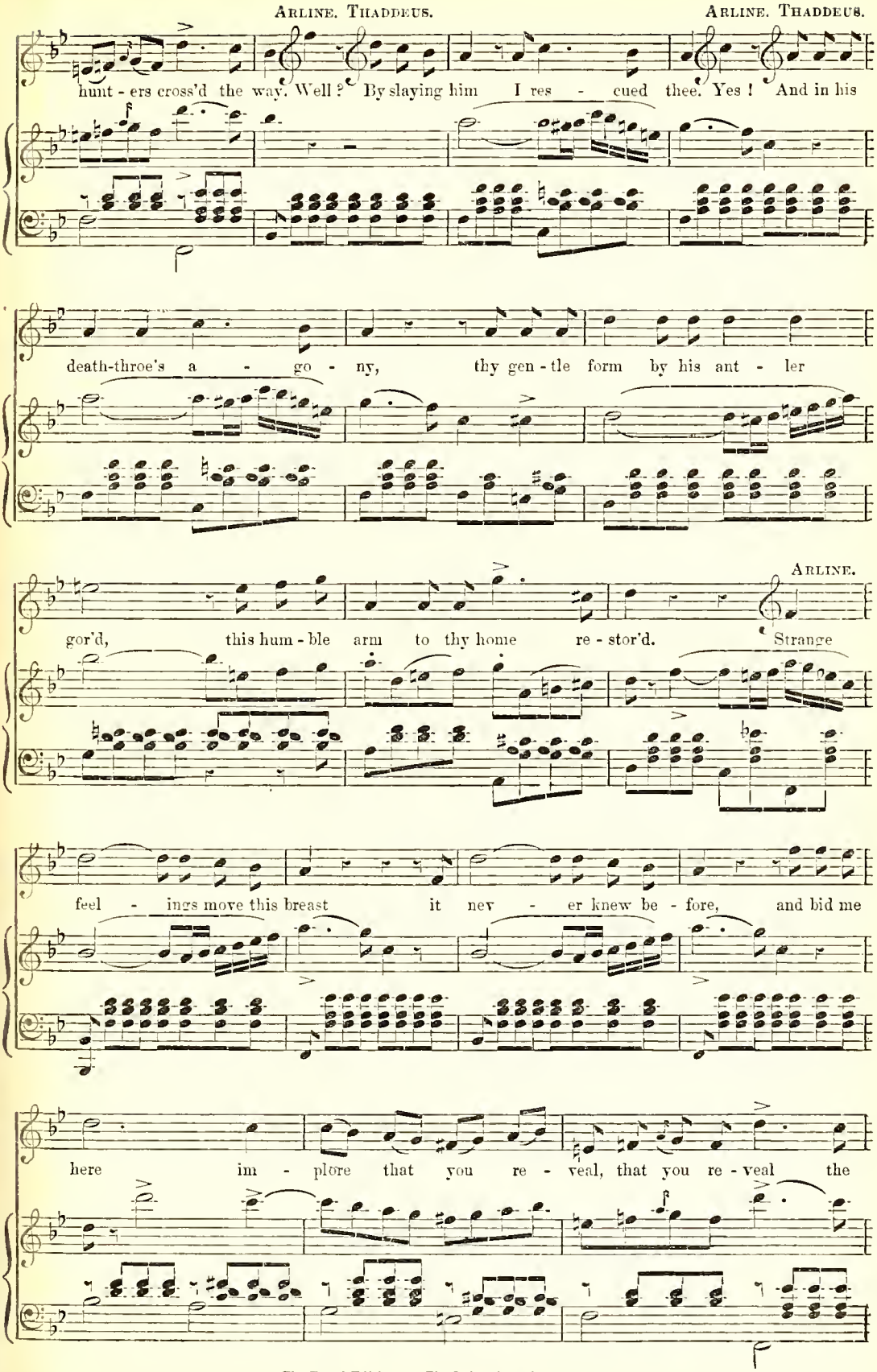

same.
f
I dreamt that sui - tors sought my hand, that
pp
knights up - on bend - ed knee, and with vows no
maid - en heart could with - stand, they pledg'd their faith to
me, and I dreamt that one of that no - ble

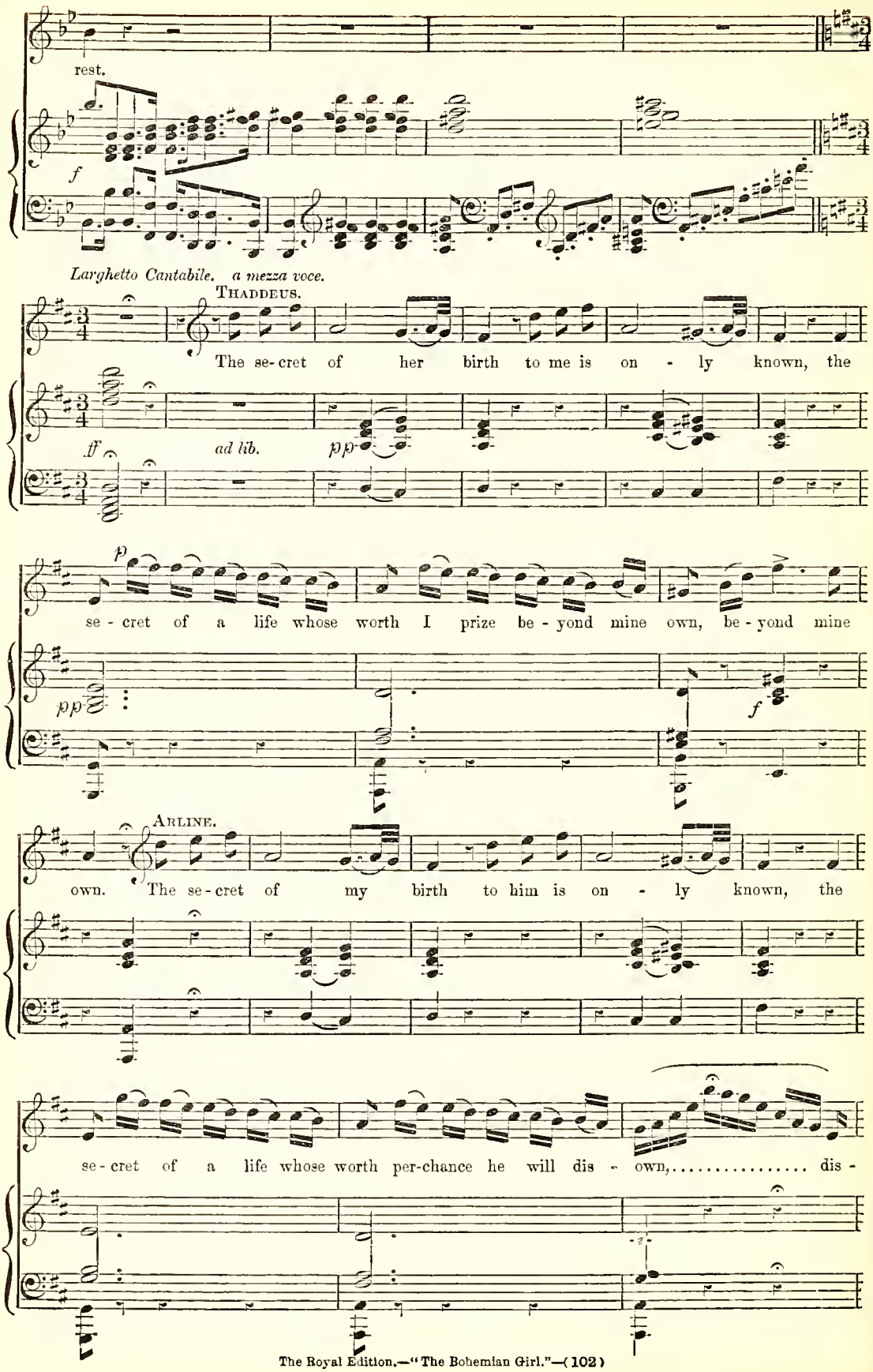

host came forth my hand to claim;..... but I
pp
al - so dreamt, which charm'd me most, that you lov'd me
pp
still the same, that you lov'd me, you lov'd me still the
same, that you lov'd me, you lov'd me still the same.
tr
f
f

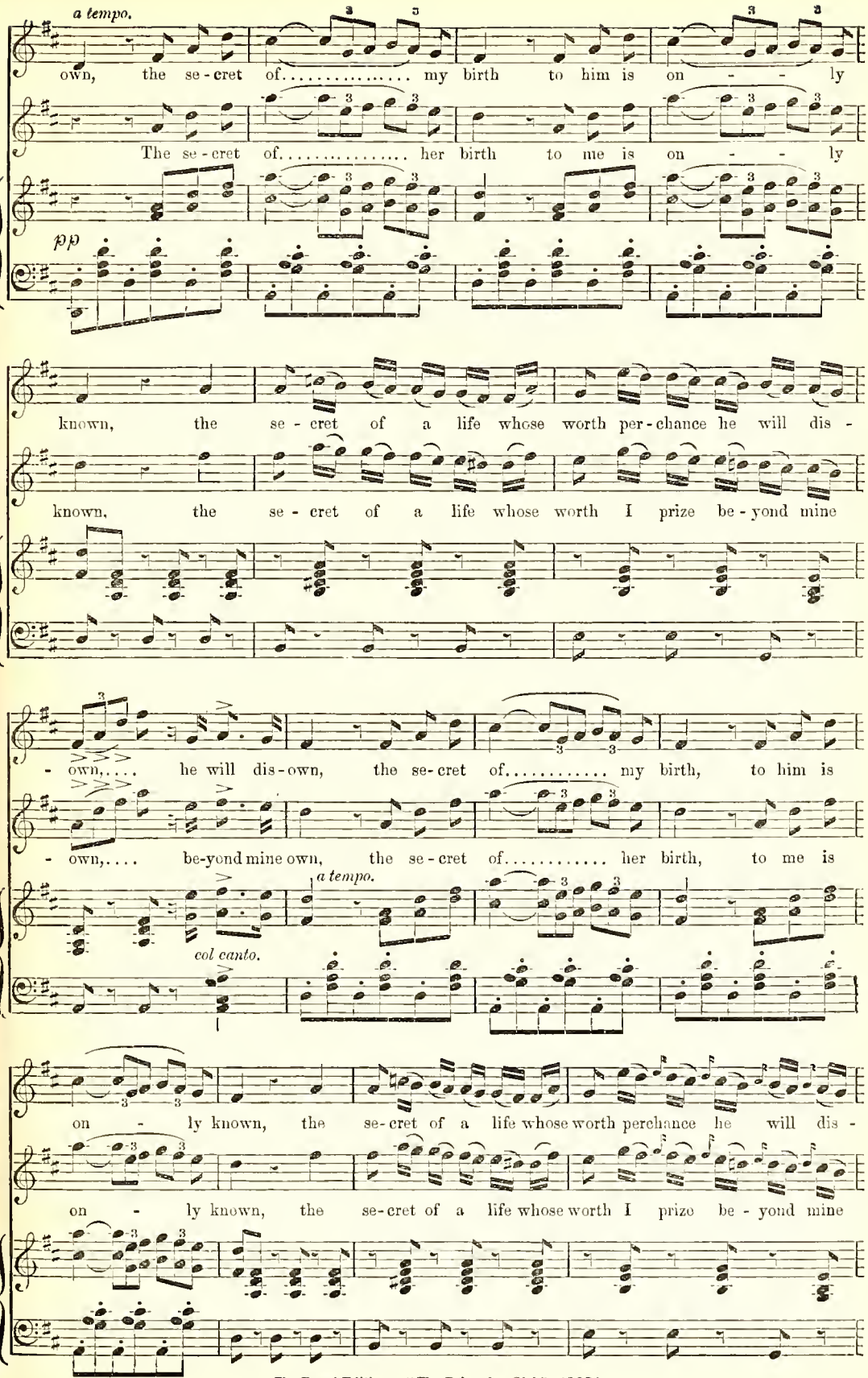
(by the love you say you bear me, solve it.)

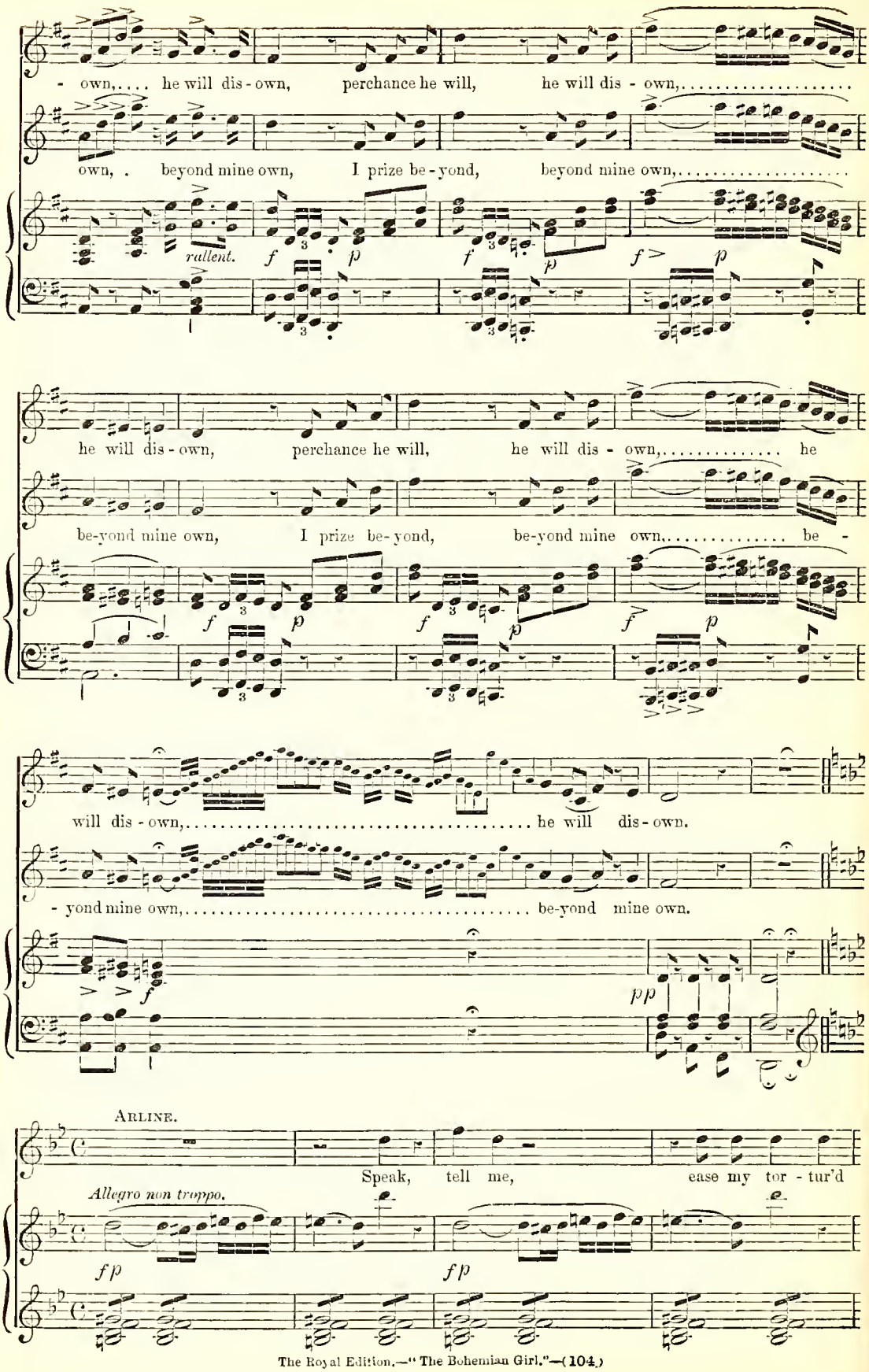
DUET.

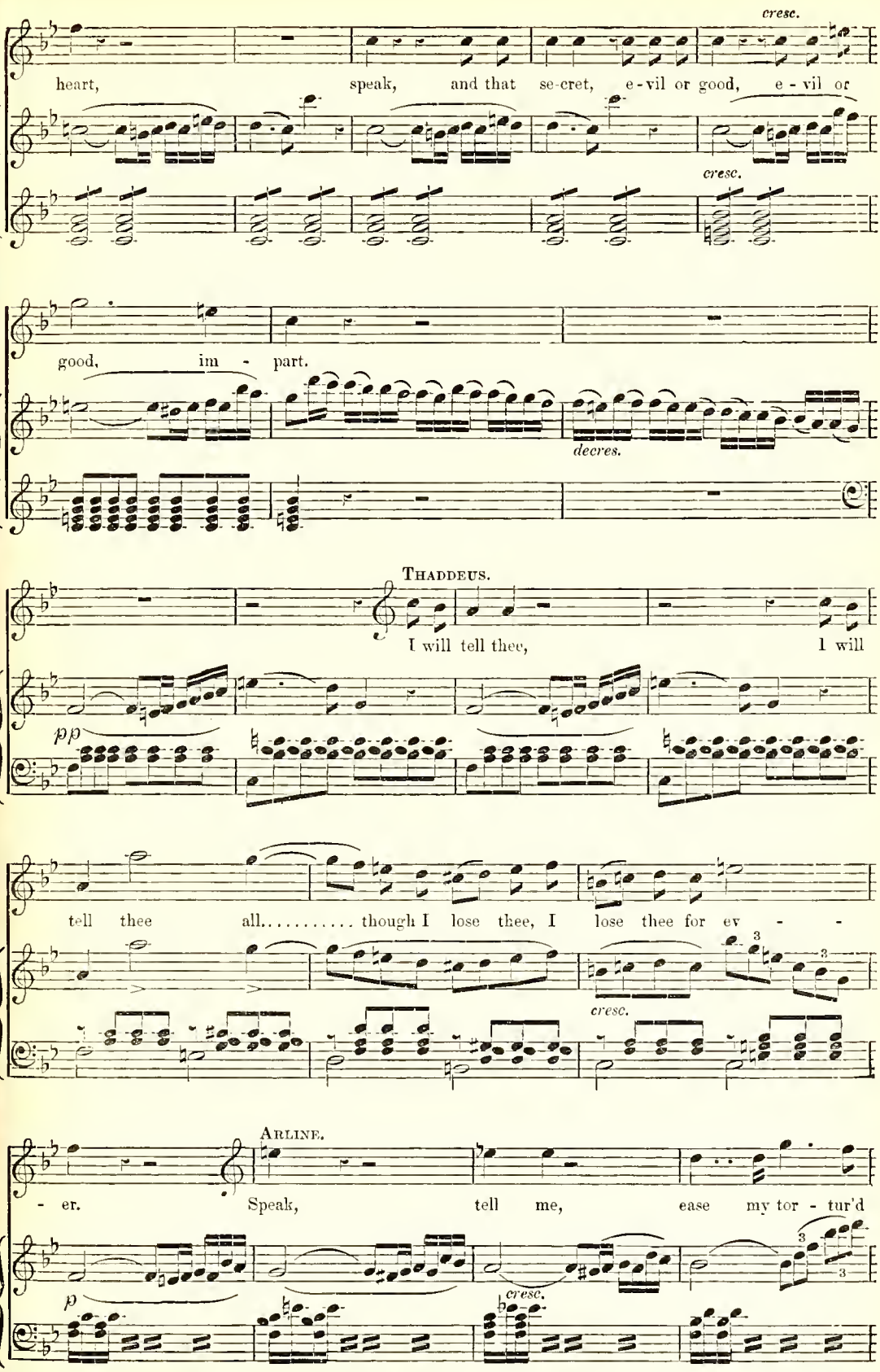


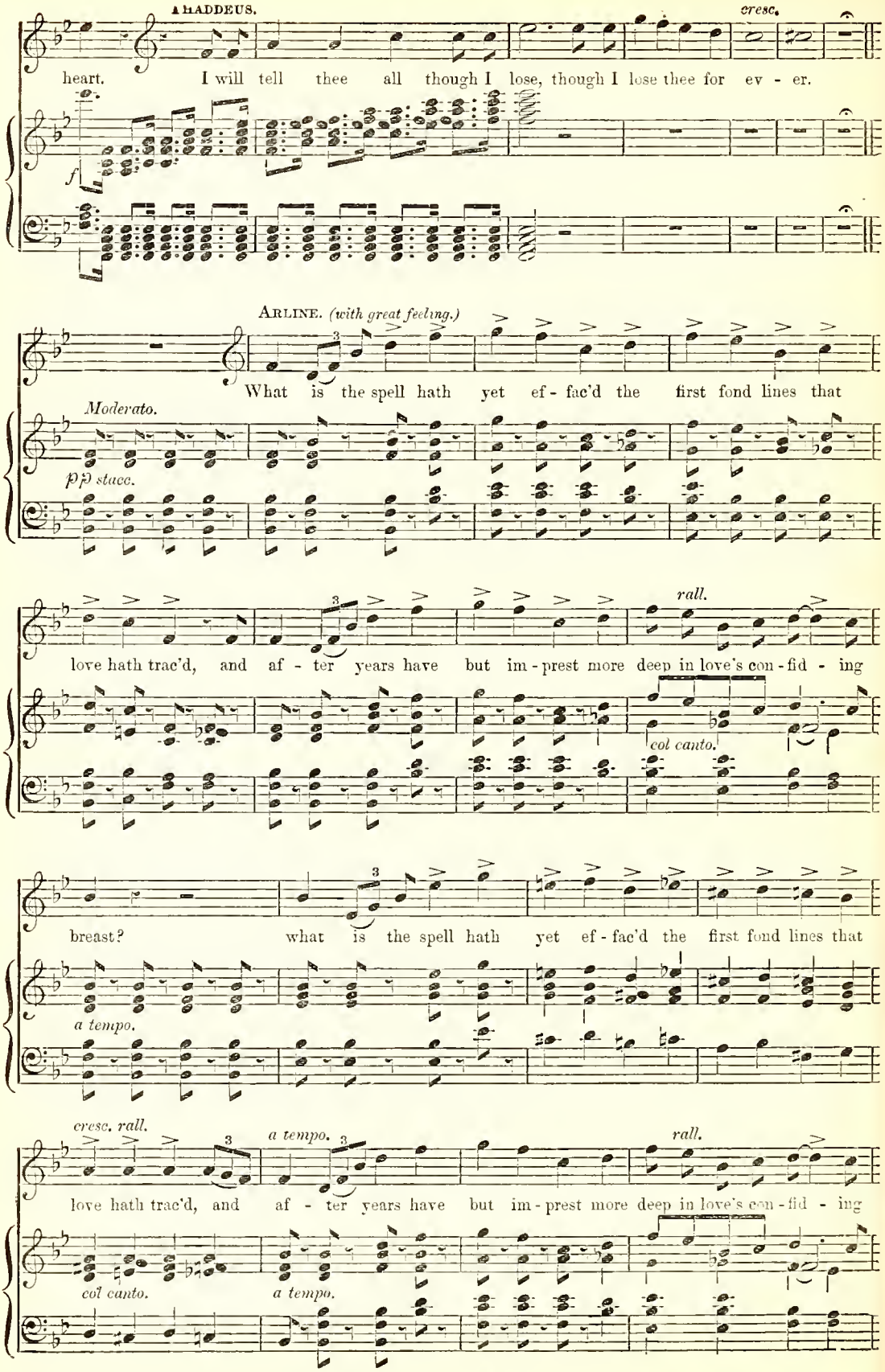

ARLINE. THADDEUS.
ARLINE. THADDEUS.
hunt - ers cross'd the way. Well? By slaying him I res - cued thee. Yes! And in his
death-throe's a - go - ny, thy gen - tle form by his ant - ler
ARLINE.
gor'd, this hum - ble arm to thy home re - stor'd. Strange
feel - ings move this breast it nev - er knew be - fore, and bid me
here im - plore that you re - veal, that you re - veal the

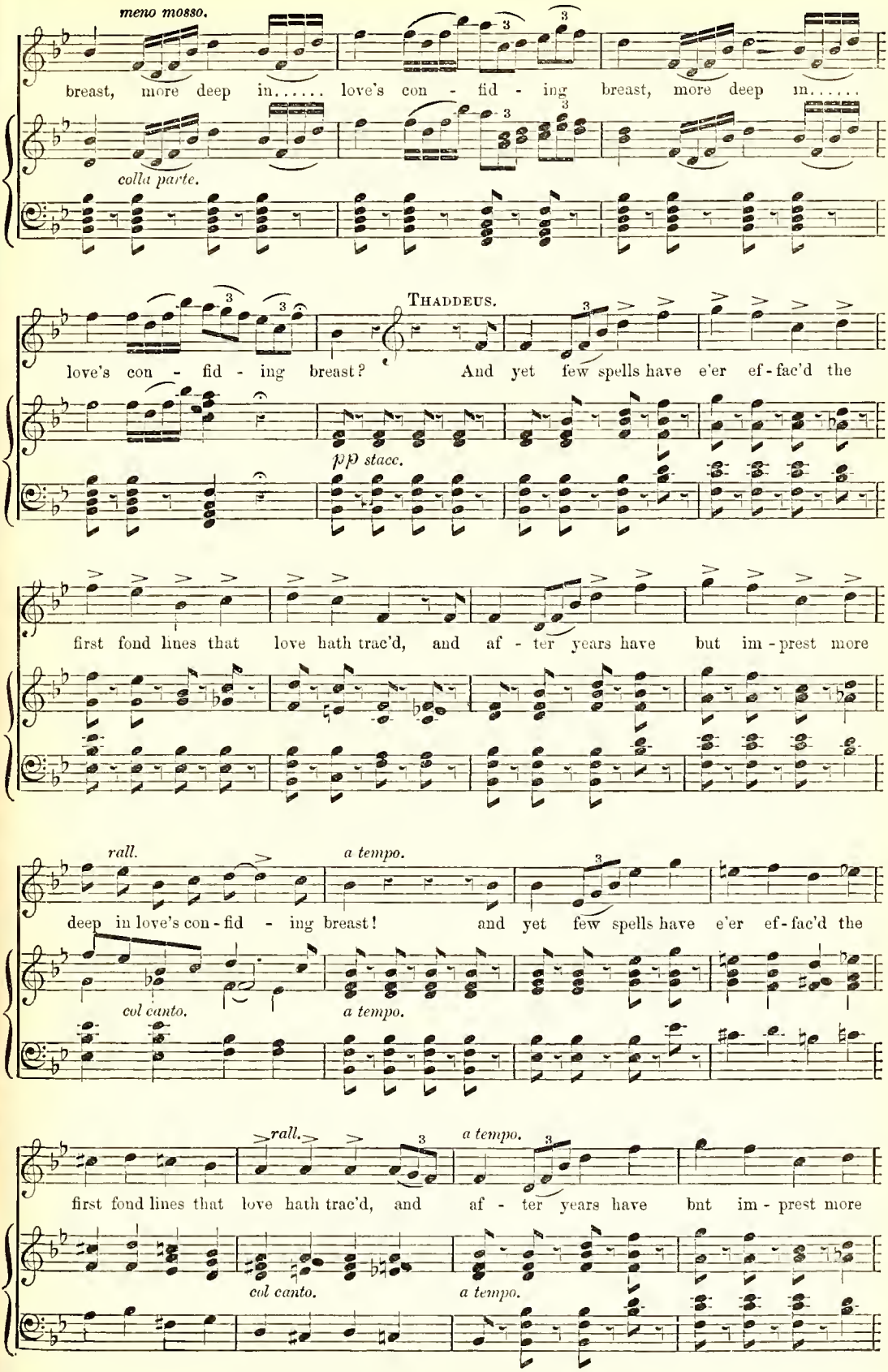

rest.
f
Larghetto Cantabile. a mezza voce.
THADDEUS.
The se-cret of her birth to me is on - ly known, the
ff
ad lib.
pp
p
se - cret of a life whose worth I prize be - yond mine own, be - yond mine
pp
f
ARLINE.
own. The se-cret of my birth to him is on - ly known, the
se - cret of a life whose worth per-chance he will dis - own, dis -

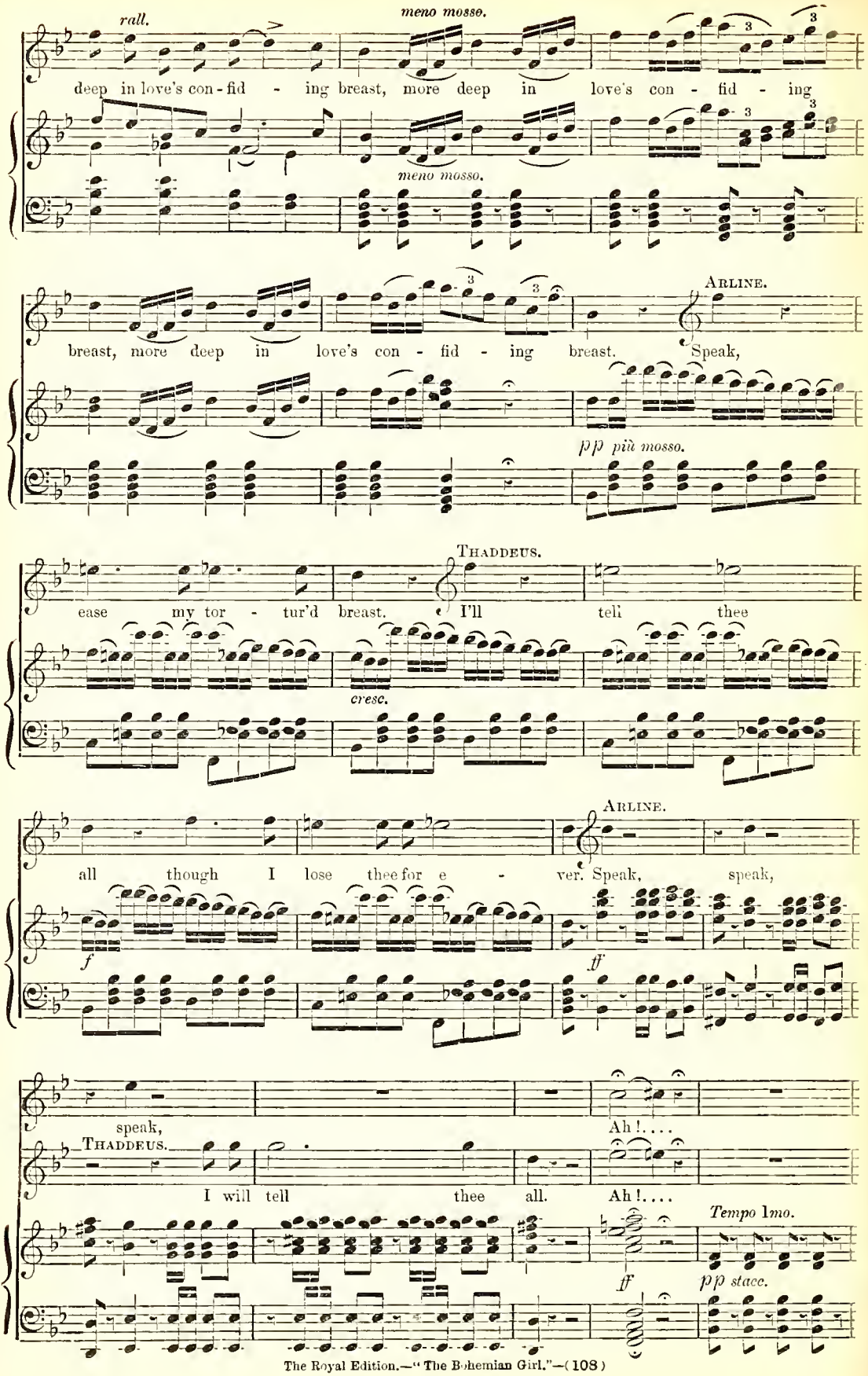

a tempo.
own, the se - cret of..... my birth to him is on - - - ly
The se - cret of..... her birth to me is on - - - ly
pp
known, the se - cret of a life whose worth per - chance he will dis -
known, the se - cret of a life whose worth I prize be - yond mine
- own,.... he will dis - own, the se - cret of..... my birth, to him is
- own,.... be-yond mine own, the se - cret of..... her birth, to me is
a tempo.
col canto.
on - ly known, the se - cret of a life whose worth perchance he will dis -
on - ly known, the se - cret of a life whose worth I prize be - yond mine

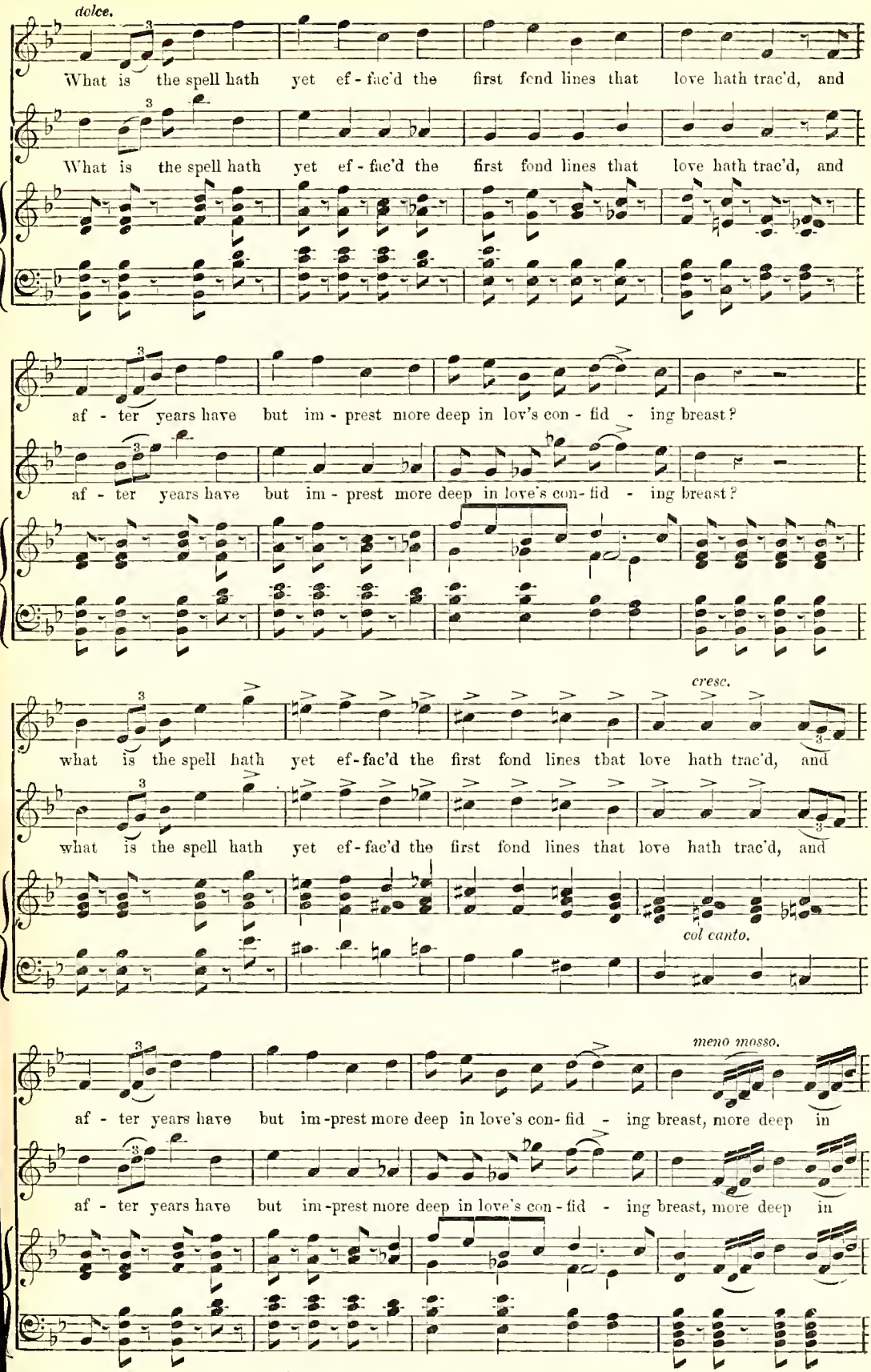

- own,..... he will dis - own, perchance he will, he will dis - own,.....
own, . beyond mine own, I prize be - yond, beyond mine own,.....
rallent.
he will dis - own, perchance he will, he will dis - own,..... he
be-yond mine own, I prize be - yond, be-yond mine own,..... be -
will dis - own,..... he will dis - own.
- yond mine own,..... be-yond mine own.
ARLINE.
Speak, tell me, ease my tor - tur'd
Allegro non troppo.

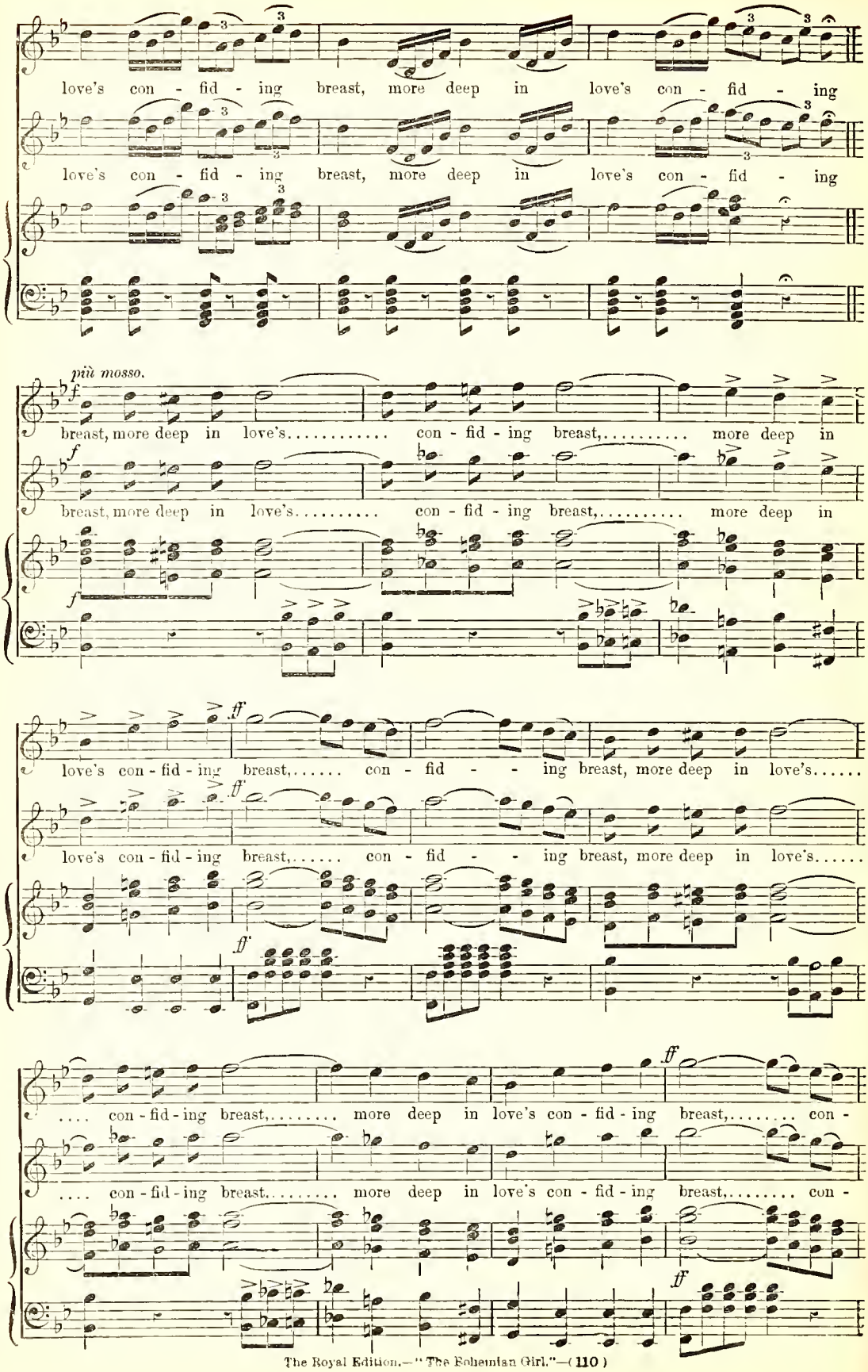

cresc.
heart, speak, and that se-cret, e-vil or good, e-vil or
cresc.
good, im - part.
decres.
Thaddeus.
I will tell thee, I will
pp
tell thee all..... though I lose thee, I lose thee for ev - -
cresc.
Arline.
- er. Speak, tell me, ease my tor - tur'd
p
cresc.

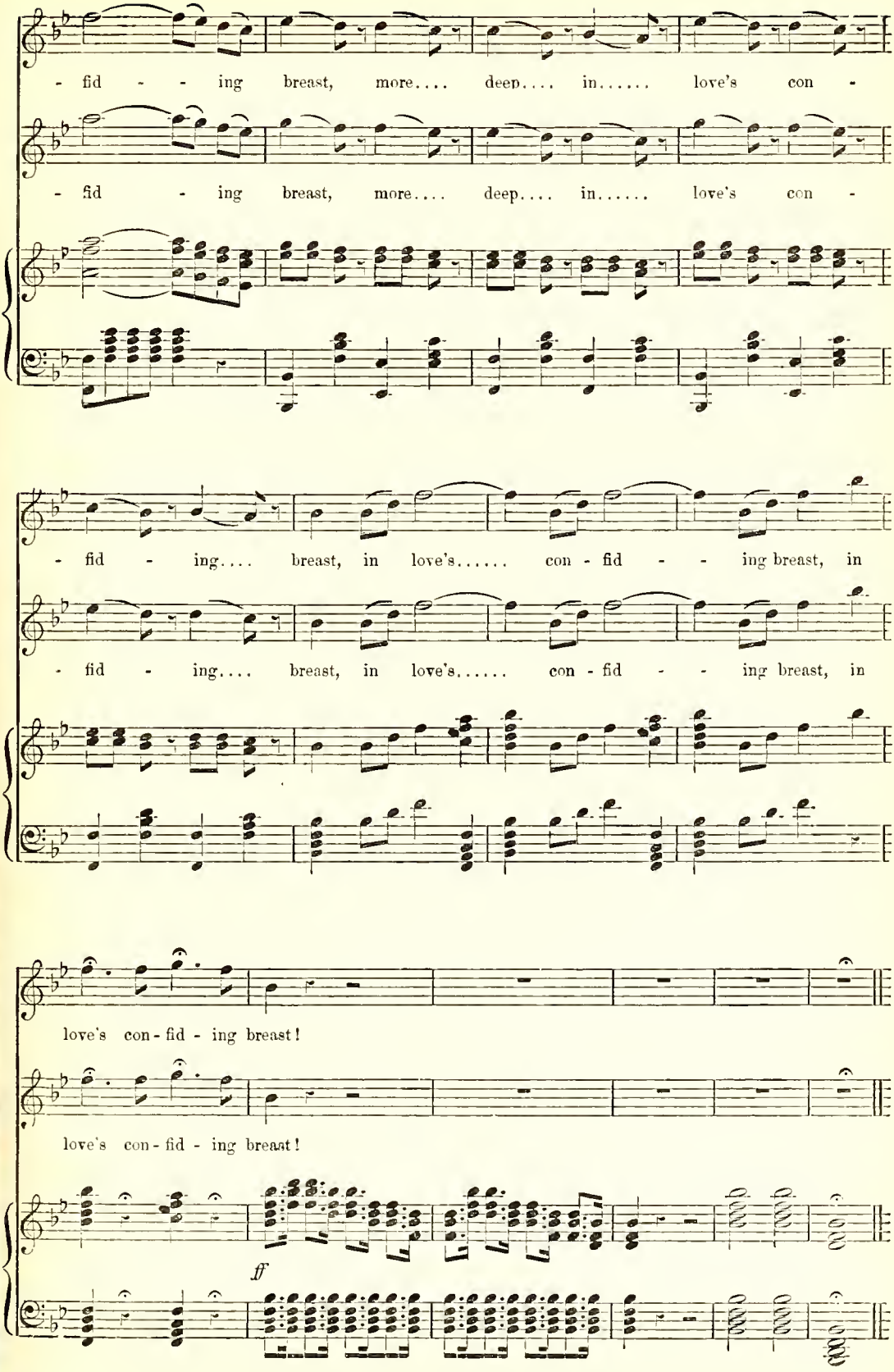

THADDEUS.
cresc.
heart. I will tell thee all though I lose, though I lose thee for ev - er.
f
ARLINE. (with great feeling.)
What is the spell hath yet ef - fac'd the first fond lines that
Moderato.
pp stacc.
rall.
love hath trac'd, and af - ter years have but im - prest more deep in love's con - fid - ing
col canto.
breast? what is the spell hath yet ef - fac'd the first fond lines that
a tempo.
cresc. rall.
a tempo.
rall.
love hath trac'd, and af - ter years have but im - prest more deep in love's con - fid - ing
col canto.
a tempo.


meno mosso.
breast, more deep in..... love's con - fid - ing breast, more deep in.....
colla parte.
THADDEUS.
love's con - fid - ing breast? And yet few spells have e'er ef-fac'd the
pp stacc.
first fond lines that love hath trac'd, and af - ter years have but im-prest more
rall.
a tempo.
deep in love's con-fid - ing breast! and yet few spells have e'er ef-fac'd the
col canto.
a tempo.
rall.
a tempo.
first fond lines that love hath trac'd, and af - ter years have but im-prest more
col canto.
a tempo.


rall.
meno mosso.
deep in love's con - fid - ing breast, more deep in love's con - fid - ing
meno mosso.
breast, more deep in love's con - fid - ing breast. Speak,
ARLINE.
pp più mosso.
ease my tor - tur'd breast. I'll tell thee
THADDEUS.
cresc.
all though I lose thee for e - ver. Speak, speak,
ARLINE.
f
ff
speak,
Ah!....
THADDEUS.
I will tell thee all. Ah!....
Tempo 1mo.
ff
pp stacc.

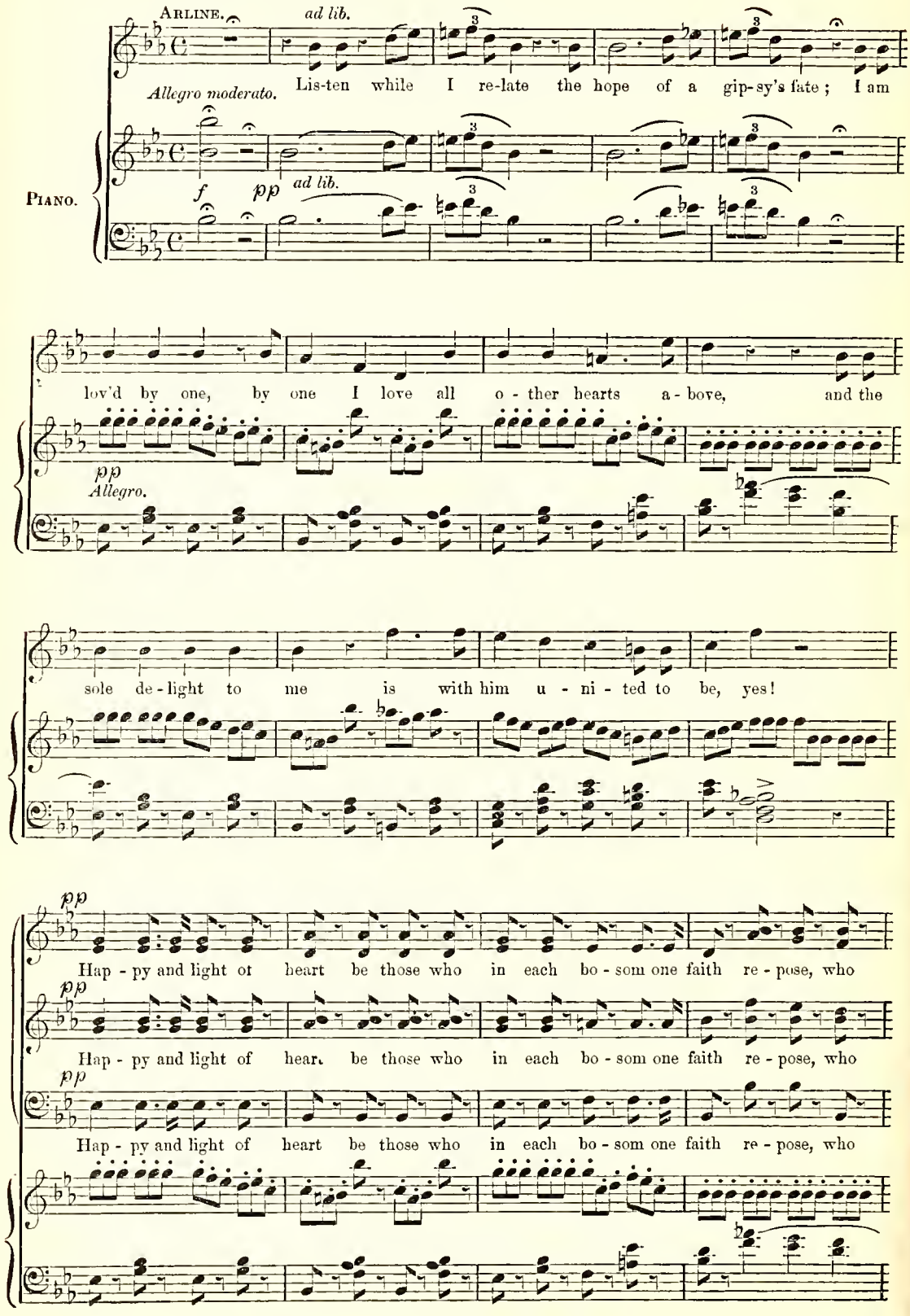

dolce.
What is the spell hath yet ef - fac'd the first fond lines that love hath trac'd, and
What is the spell hath yet ef - fac'd the first fond lines that love hath trac'd, and
af - ter years have but im - prest more deep in lov's con - fid - ing breast?
af - ter years have but im - prest more deep in love's con - fid - ing breast?
cresc.
what is the spell hath yet ef - fac'd the first fond lines that love hath trac'd, and
what is the spell hath yet ef - fac'd the first fond lines that love hath trac'd, and
col canto.
meno mosso.
af - ter years have but im - prest more deep in love's con - fid - ing breast, more deep in
af - ter years have but im - prest more deep in love's con - fid - ing breast, more deep in

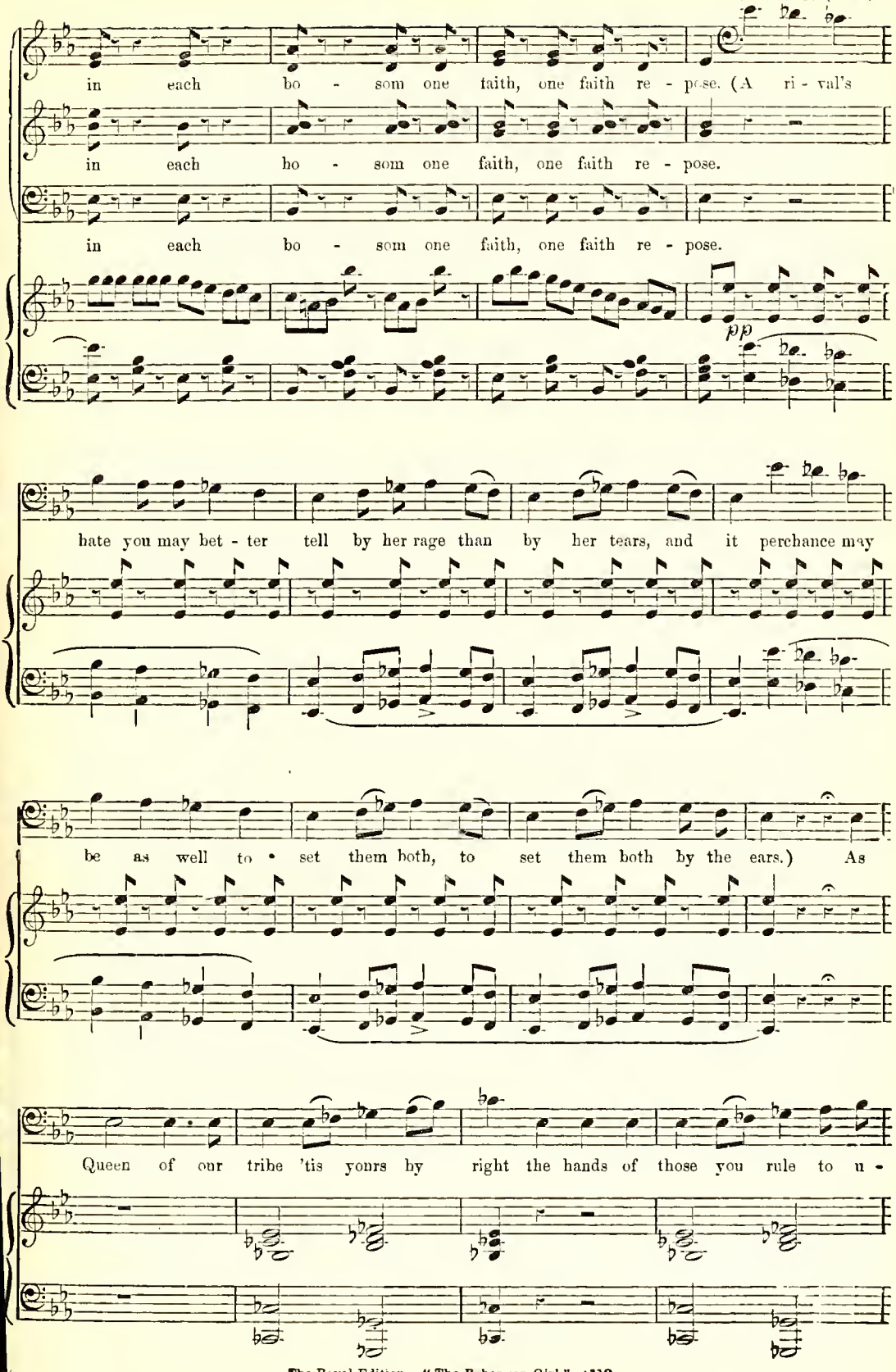

love's con - fid - ing breast, more deep in love's con - fid - ing
love's con - fid - ing breast, more deep in love's con - fid - ing
più mosso.
f
breast, more deep in love's..... con - fid - ing breast,..... more deep in
breast, more deep in love's..... con - fid - ing breast,..... more deep in
ff
love's con - fid - ing breast,..... con - fid - - ing breast, more deep in love's.....
love's con - fid - ing breast,..... con - fid - - ing breast, more deep in love's.....
.... con - fid - ing breast,..... more deep in love's con - fid - ing breast,..... con -
.... con - fid - ing breast..... more deep in love's con - fid - ing breast,..... con -

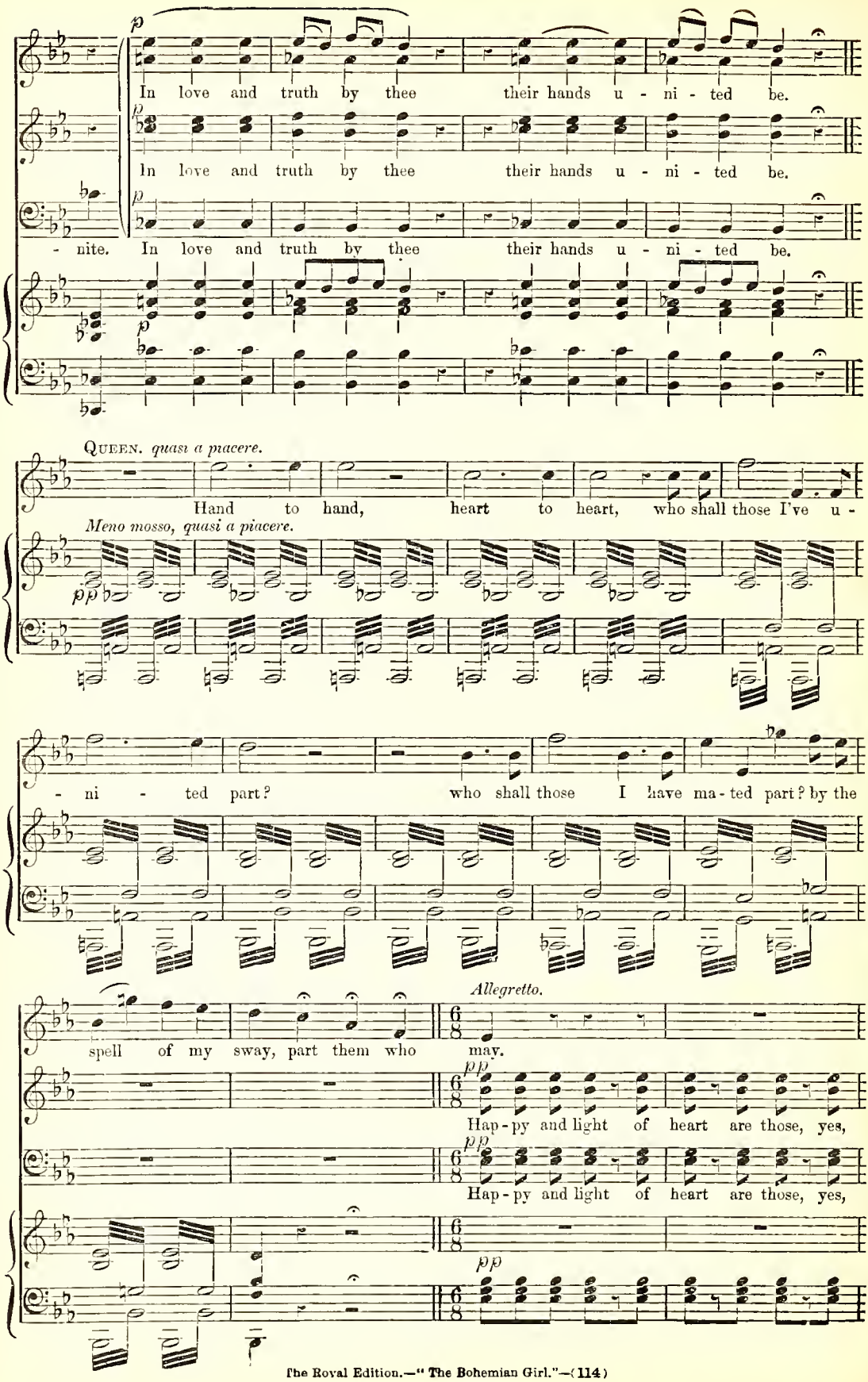

- fid - - ing breast, more.... deep.... in..... love's con -
- fid - ing breast, more.... deep.... in..... love's con -
- fid - ing.... breast, in love's..... con - fid - - ing breast, in
- fid - ing.... breast, in love's..... con - fid - - ing breast, in
love's con - fid - ing breast!
love's con - fid - ing breast!
ff

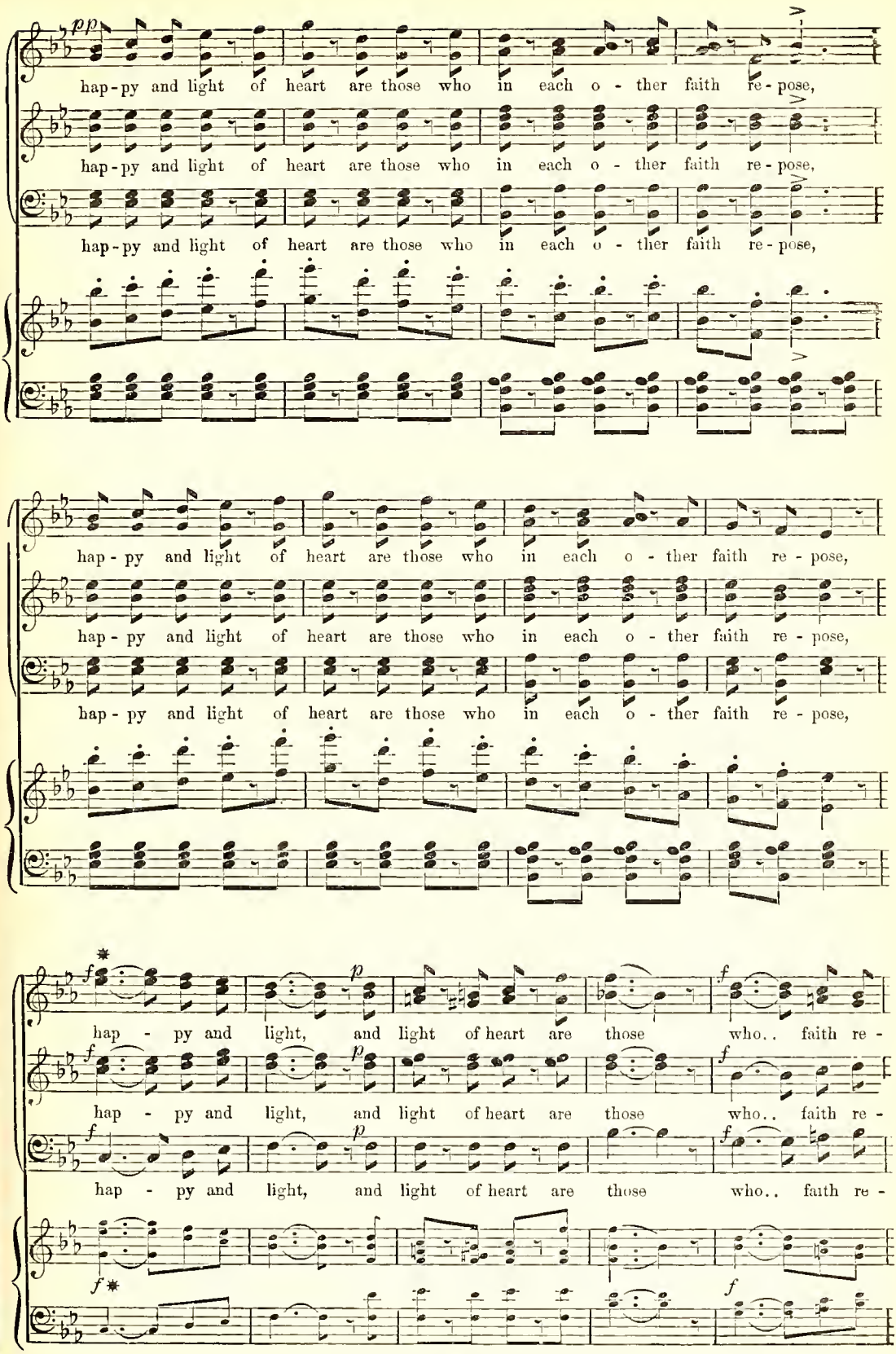
"Summon our comrades hither." (Trumpet sounds twice, then segue.)

RECITATIVE AND CHORUS.

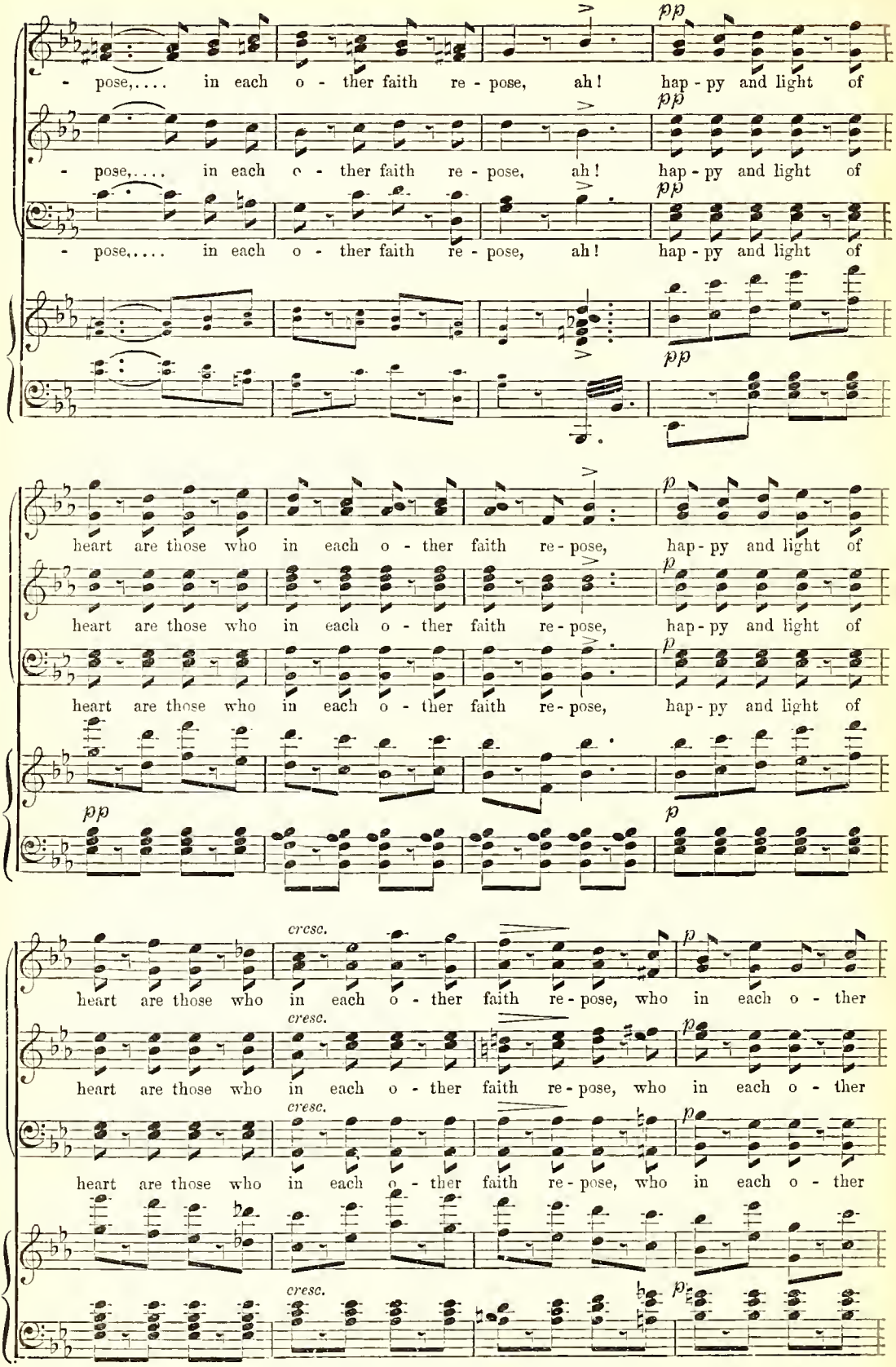


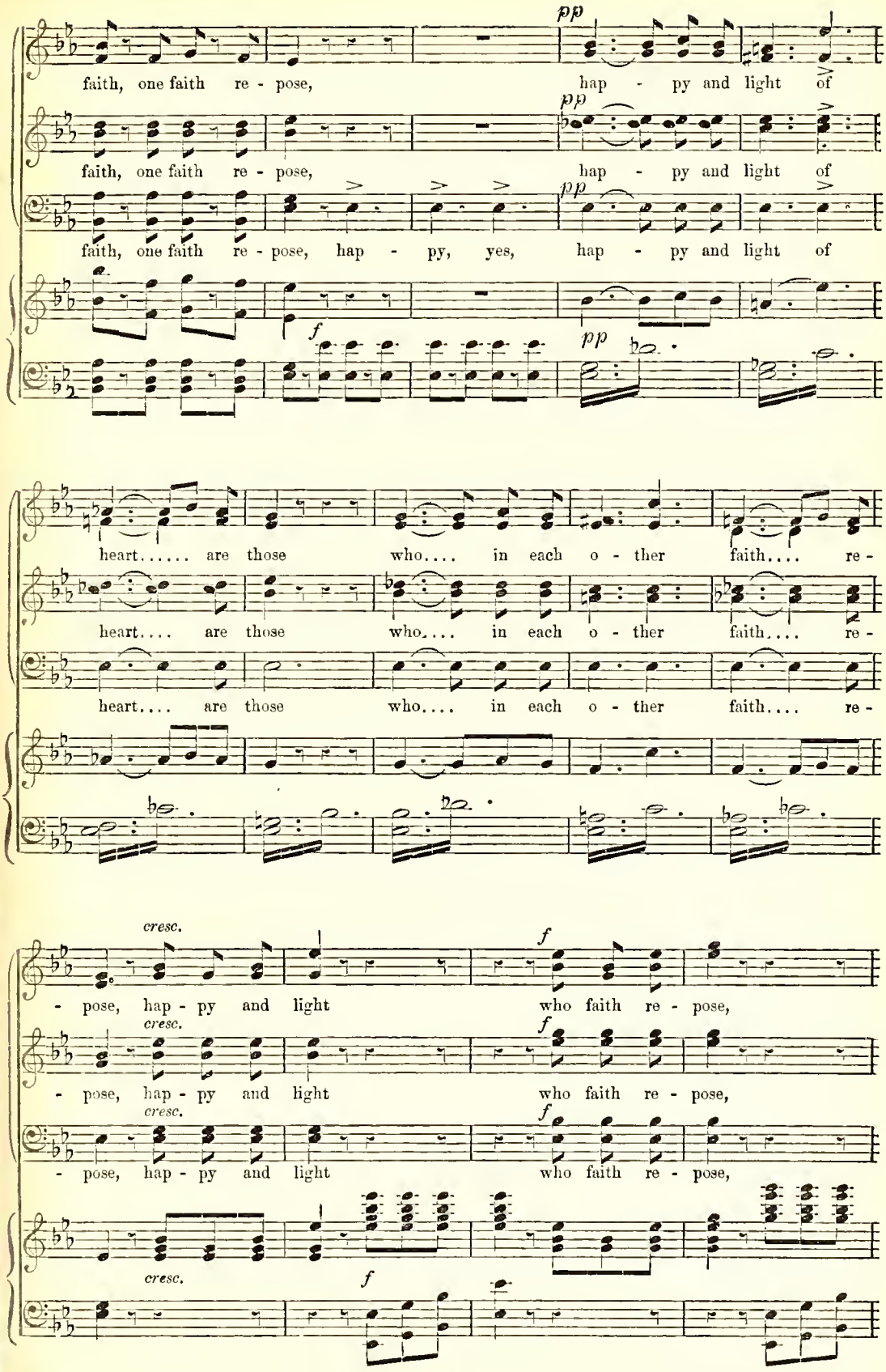

in each bo - som one faith, one faith re - pose. (A ri - val's
in each bo - som one faith, one faith re - pose.
in each bo - som one faith, one faith re - pose.
pp
hate you may bet - ter tell by her rage than by her tears, and it perchance may
be as well to set them both, to set them both by the ears.) As
Queen of our tribe 'tis yours by right the hands of those you rule to u -

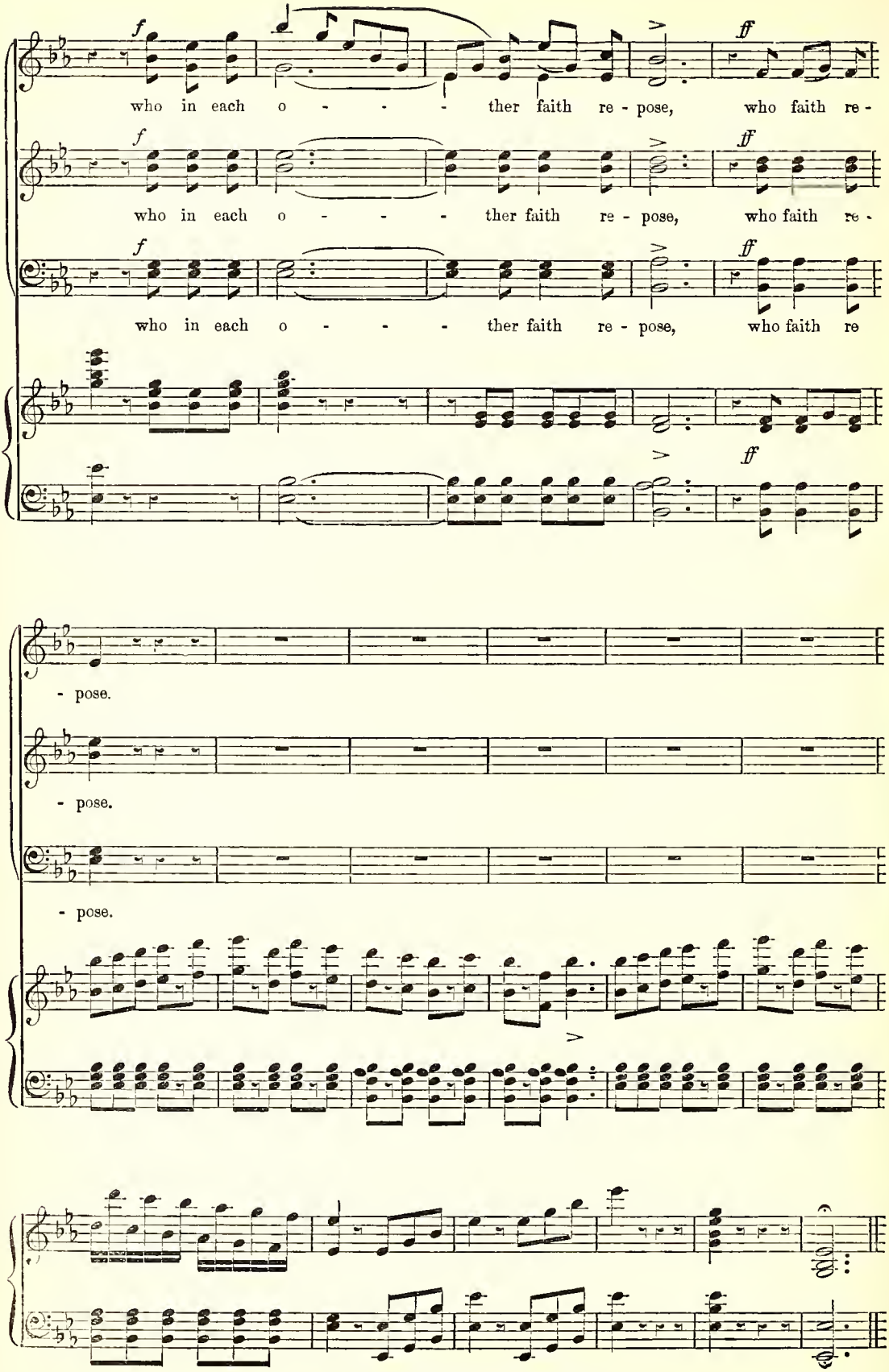

In love and truth by thee their hands u - ni - ted be.
In love and truth by thee their hands u - ni - ted be.
- nite. In love and truth by thee their hands u - ni - ted be.
QUEEN. quasi a piacere.
Hand to hand, heart to heart, who shall those I've u -
Meno mosso, quasi a piacere.
- ni - ted part? who shall those I have ma - ted part? by the
Allegretto.
spell of my sway, part them who may.
Hap - py and light of heart are those, yes,
Hap - py and light of heart are those, yes,



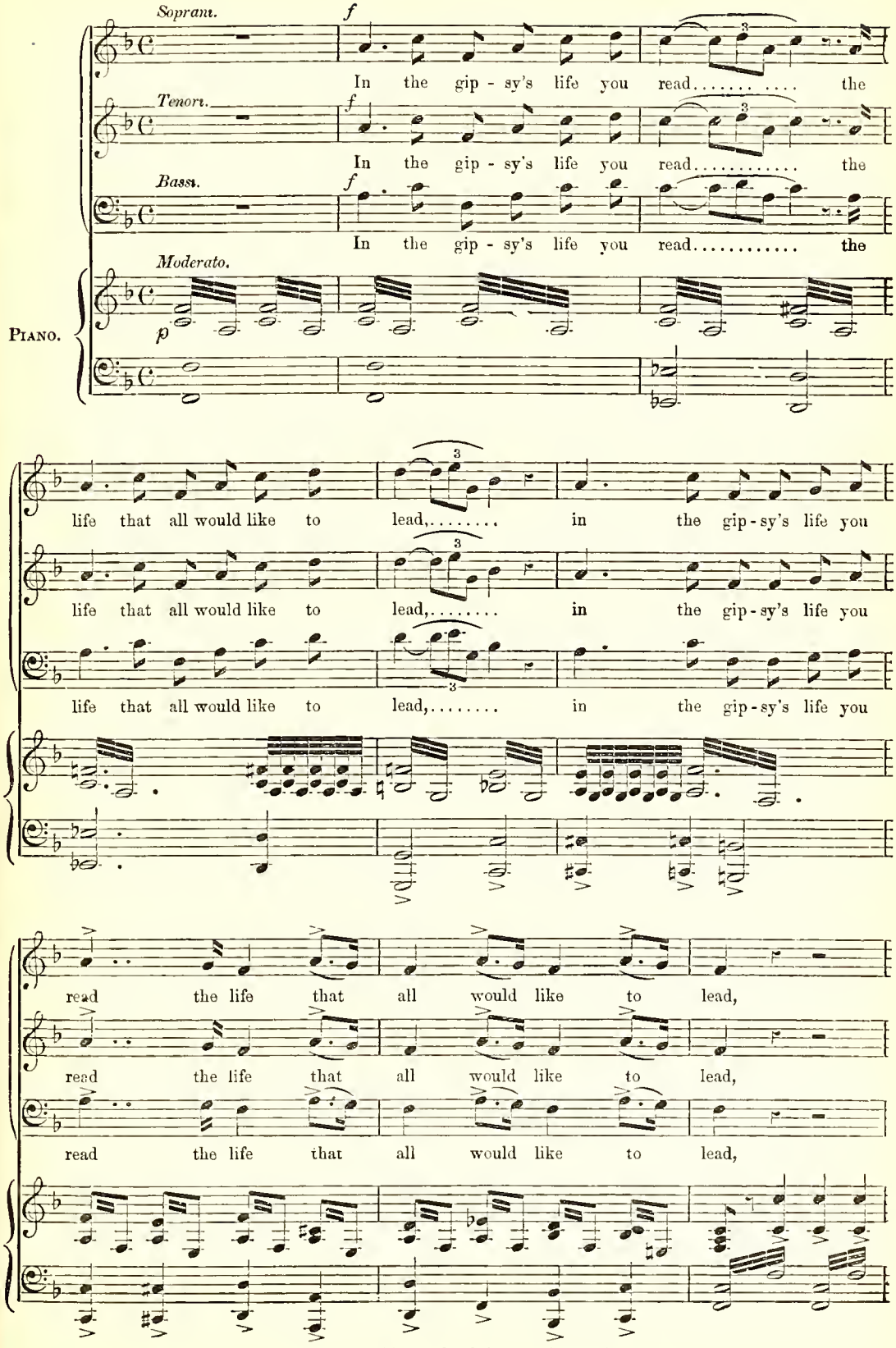
* This is sung on the Stage without accompaniment

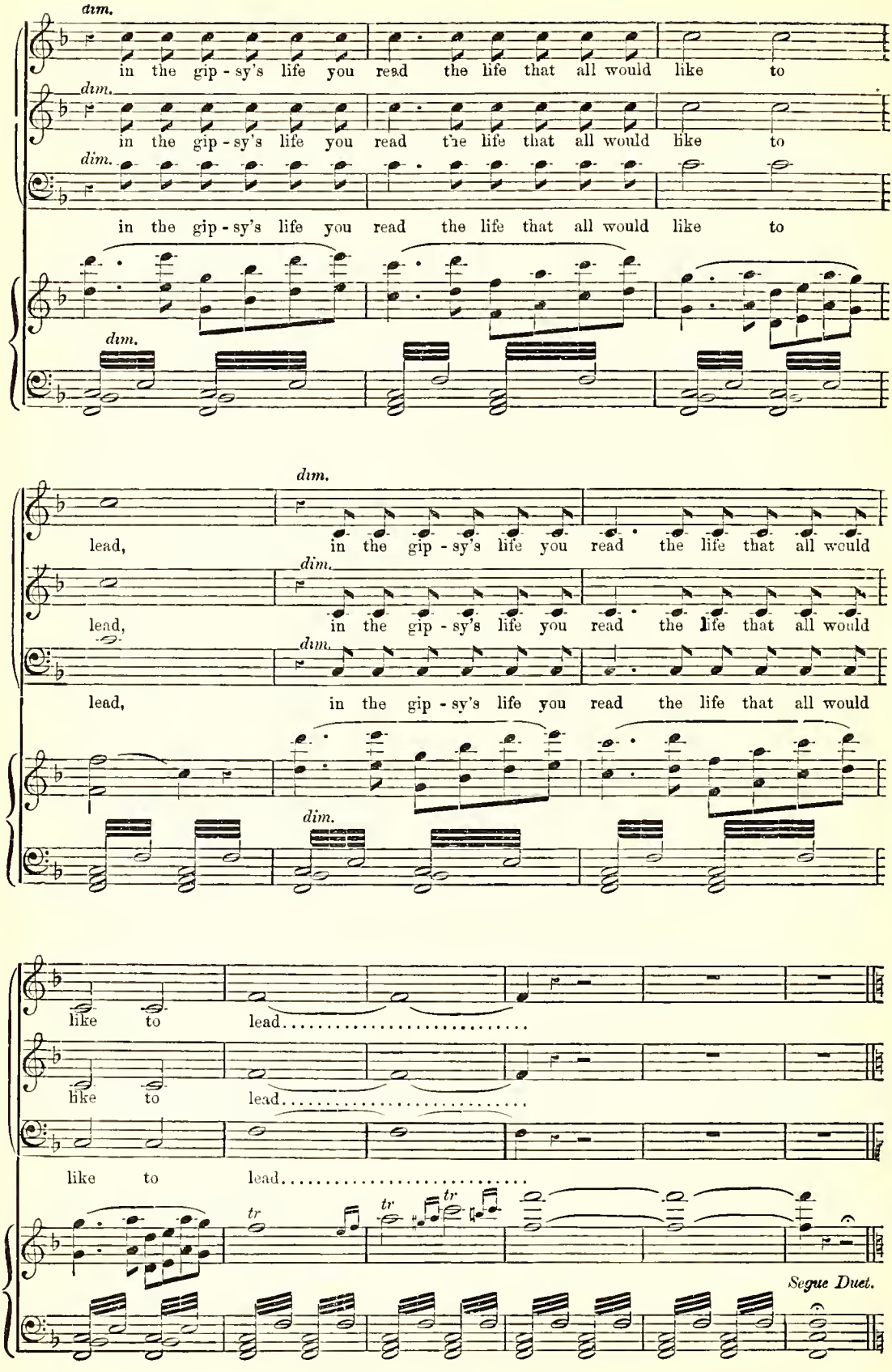

- pose,.... in each o - ther faith re - pose, ah! hap - py and light of
- pose,.... in each o - ther faith re - pose, ah! hap - py and light of
- pose,.... in each o - ther faith re - pose, ah! hap - py and light of
heart are those who in each o - ther faith re - pose, hap - py and light of
heart are those who in each o - ther faith re - pose, hap - py and light of
heart are those who in each o - ther faith re - pose, hap - py and light of
cresc.
heart are those who in each o - ther faith re - pose, who in each o - ther
cresc.
heart are those who in each o - ther faith re - pose, who in each o - ther
cresc.
heart are those who in each o - ther faith re - pose, who in each o - ther
cresc.


pp
faith, one faith re - pose, hap - py and light of
pp
faith, one faith re - pose, hap - py and light of
pp
faith, one faith re - pose, hap - py, yes, hap - py and light of
f
pp
heart..... are those who.... in each o - ther faith.... re -
heart.... are those who.... in each o - ther faith.... re -
heart.... are those who.... in each o - ther faith.... re -
cresc.
f
- pose, hap - py and light who faith re - pose,
cresc.
f
- pose, hap - py and light who faith re - pose,
cresc.
f
- pose, hap - py and light who faith re - pose,
cresc.
f

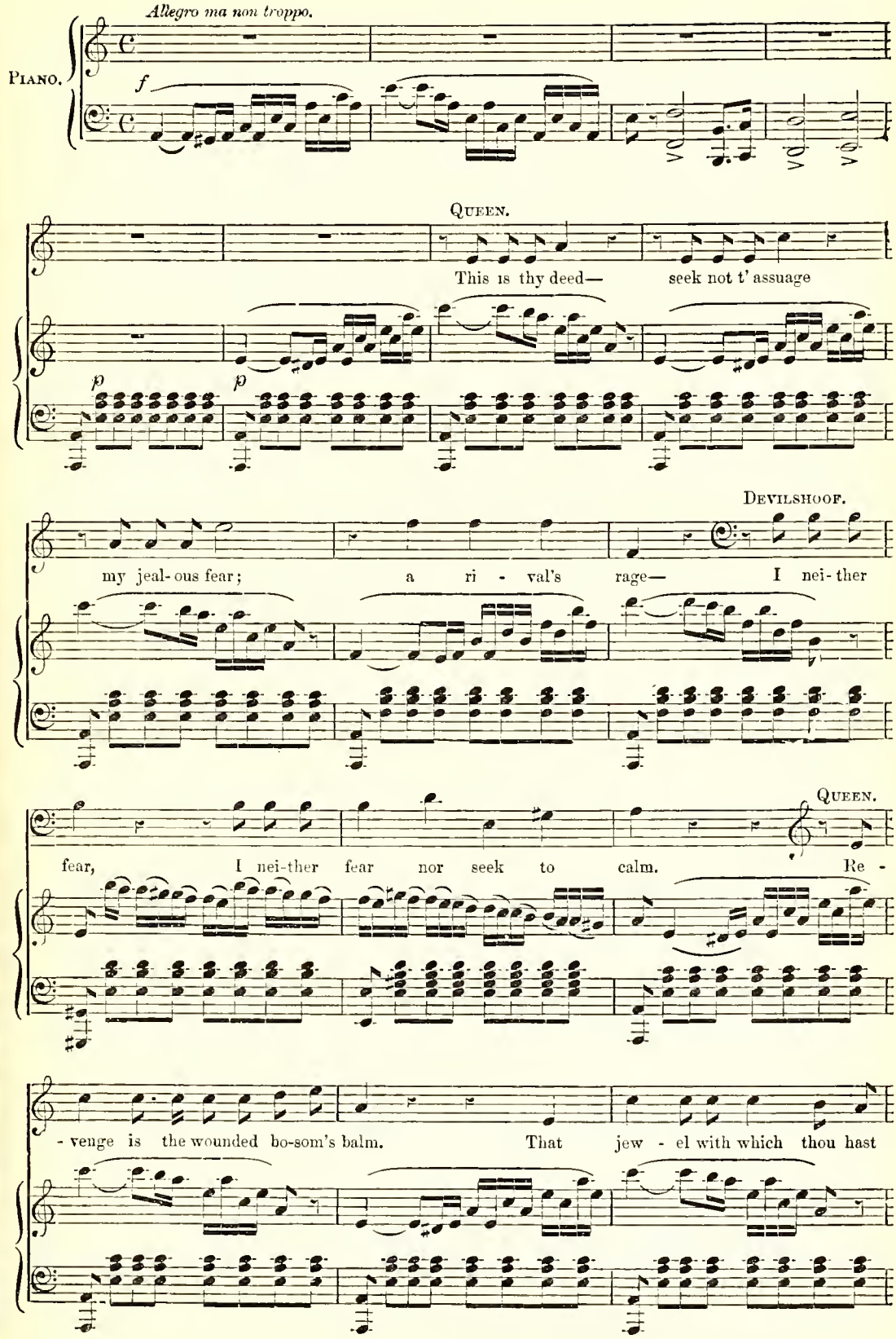

f
ff
who in each o - - - - ther faith re - pose, who faith re -
who in each o - - - - ther faith re - pose, who faith re -
who in each o - - - - ther faith re - pose, who faith re
- pose.
- pose.
- pose.

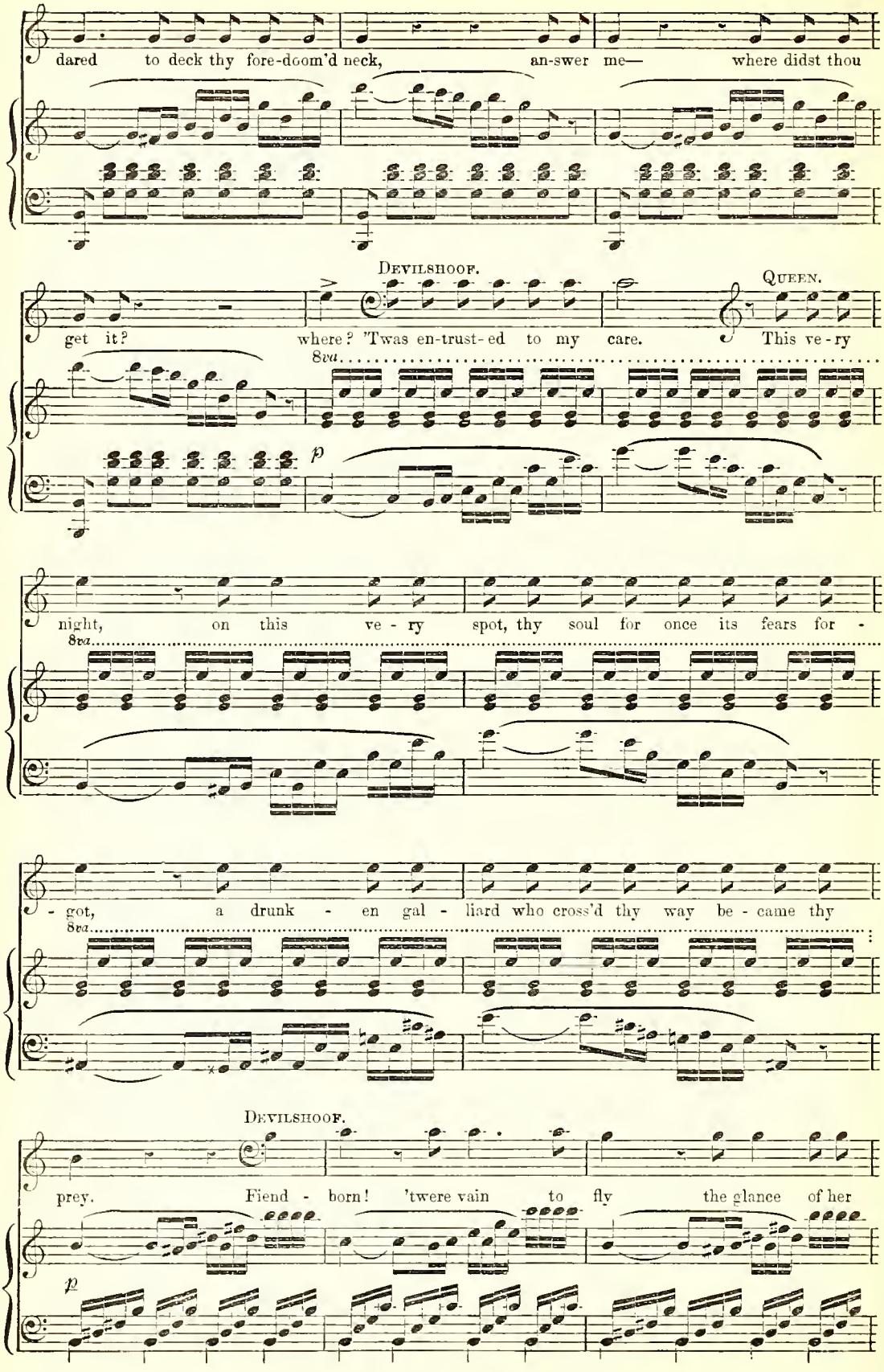
CHORUS.

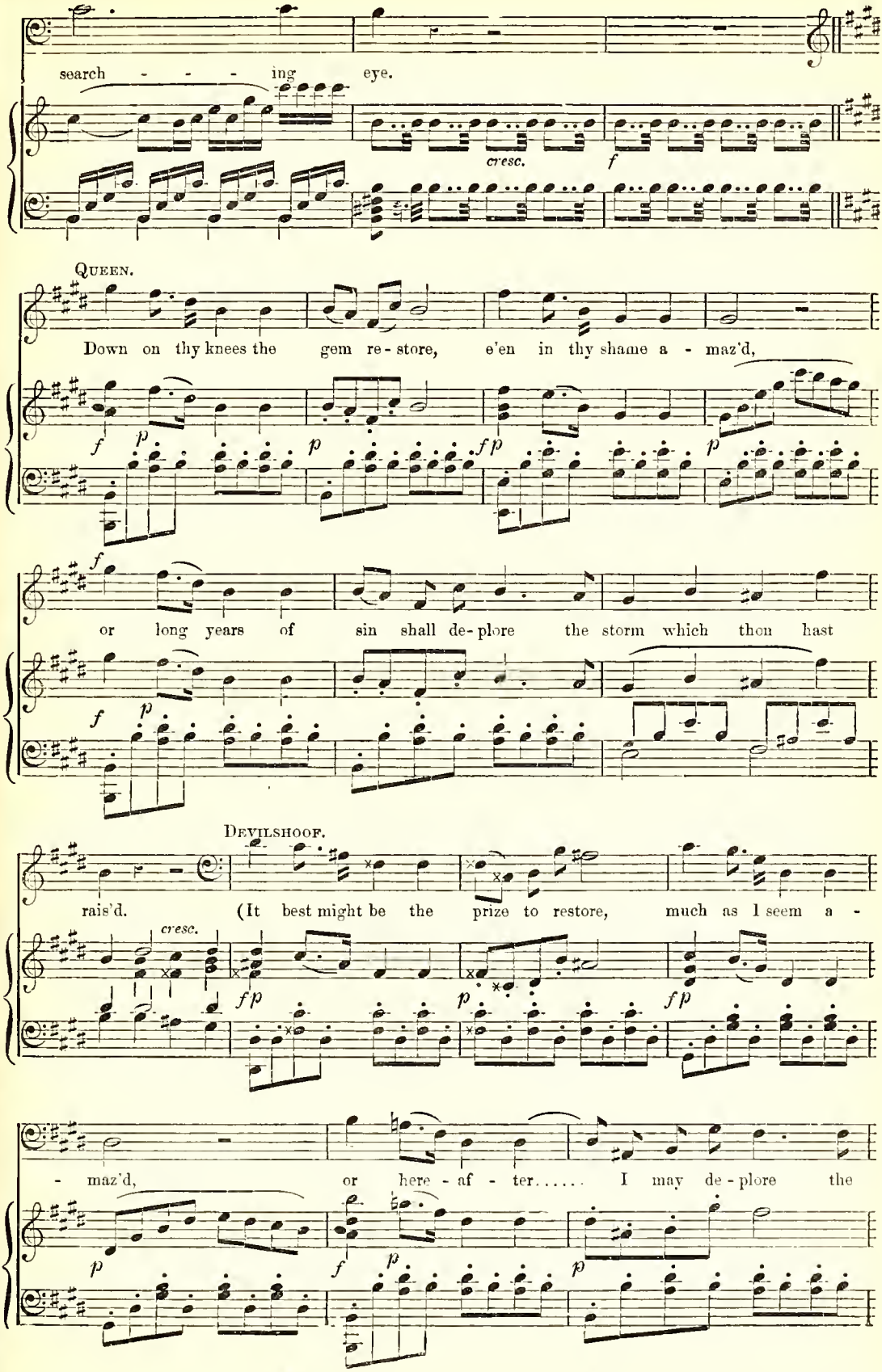

Soprani.
f
In the gip - sy's life you read..... the
Tenori.
f
In the gip - sy's life you read..... the
Bassi.
f
In the gip - sy's life you read..... the
Moderato.
p
Piano.
life that all would like to lead,..... in the gip-sy's life you
life that all would like to lead,..... in the gip-sy's life you
life that all would like to lead,..... in the gip-sy's life you
read the life that all would like to lead,
read the life that all would like to lead,
read the life that all would like to lead,

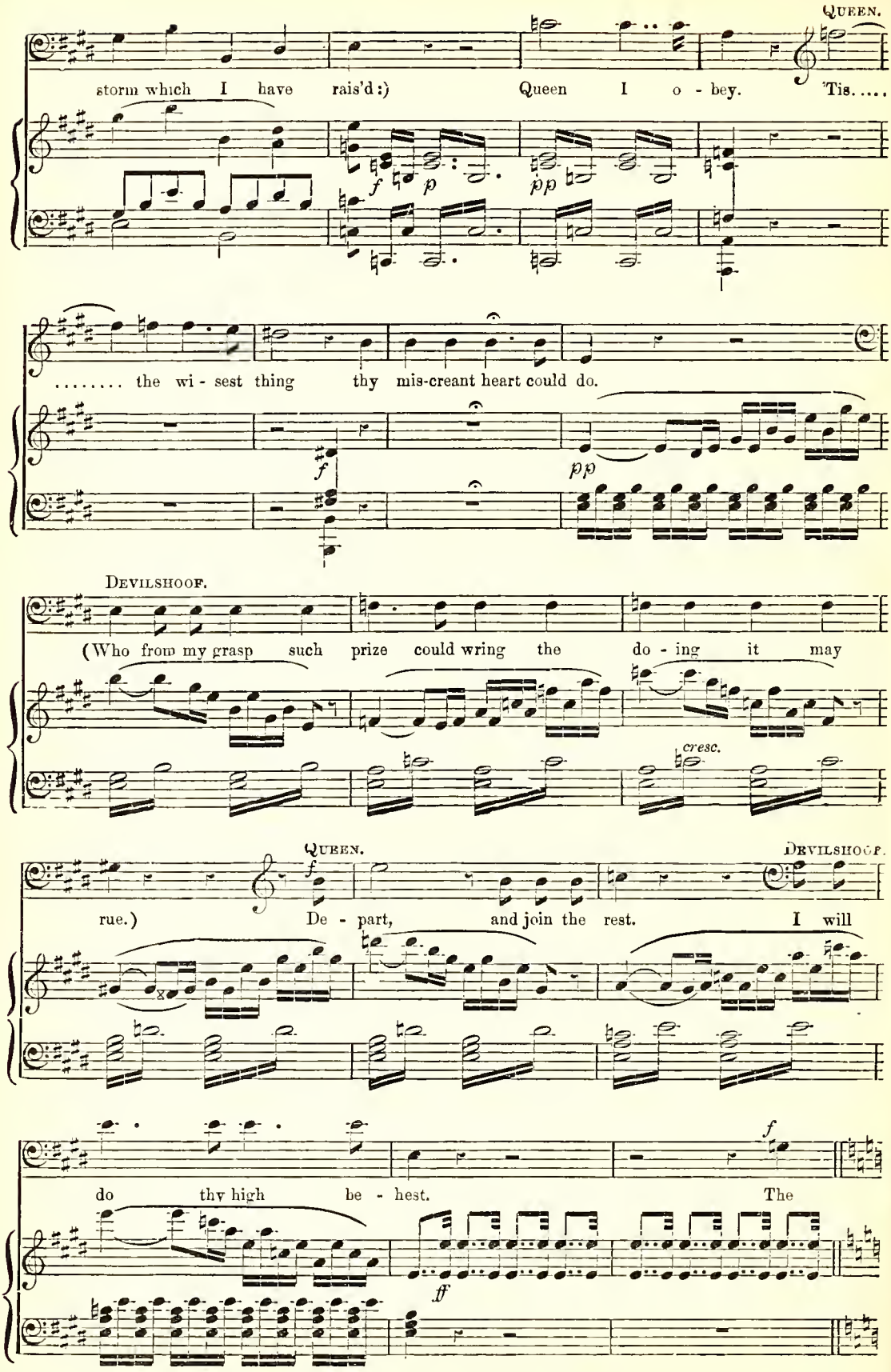

dim.
in the gip - sy's life you read the life that all would like to
dim.
in the gip - sy's life you read the life that all would like to
dim.
in the gip - sy's life you read the life that all would like to
dim.
lead, in the gip - sy's life you read the life that all would
dim.
lead, in the gip - sy's life you read the life that all would
dim.
lead, in the gip - sy's life you read the life that all would
dim.
like to lead.....
like to lead.....
like to lead.....
tr
tr
tr
Segue Duet.

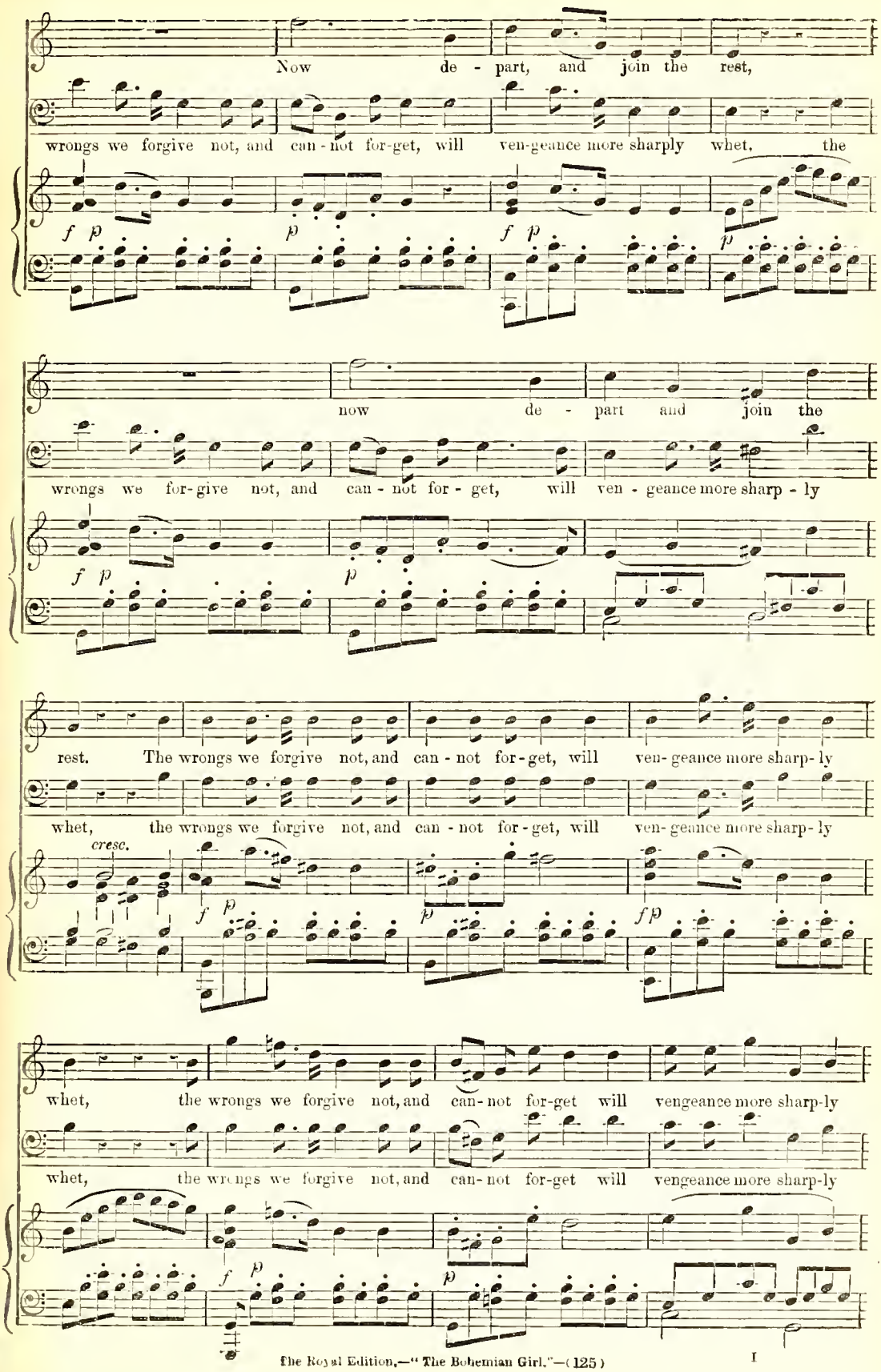
DUET.

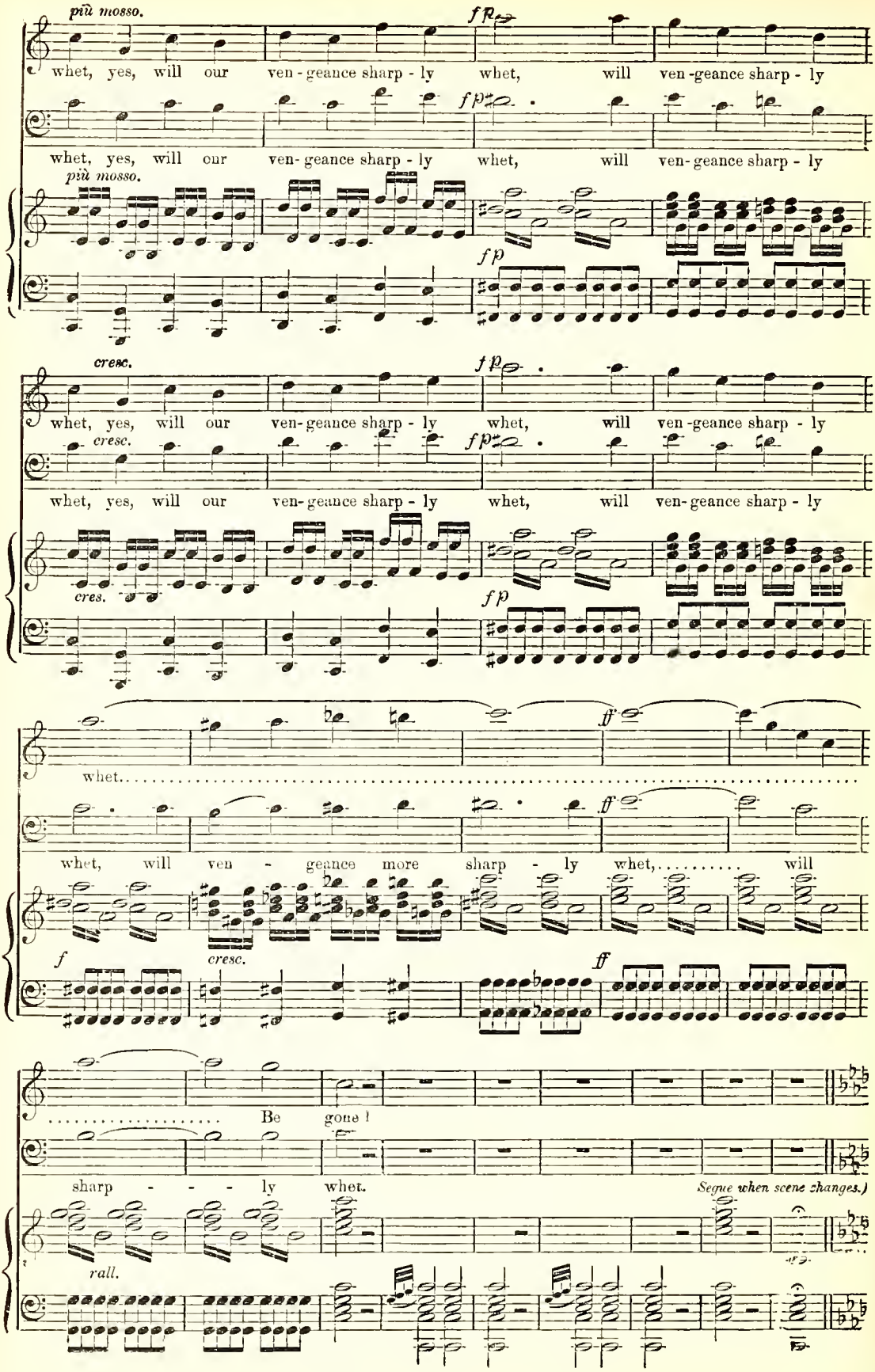

Allegro ma non troppo.
Piano.
f
Queen.
This is thy deed— seek not t' assuage
p
p
Devilshoof.
my jeal- ous fear; a ri - val's rage— I nei- ther
Queen.
fear, I nei-ther fear nor seek to calm. Re -
- venge is the wounded bo-som's balm. That jew - el with which thou hast


dared to deck thy fore-doom'd neck, an-swer me— where didst thou
DEVILSHOOF.
QUEEN.
get it? where? 'Twas en-trust-ed to my care. This ve-ry
8va
p
night, on this ve - ry spot, thy soul for once its fears for -
8va
- got, a drunk - en gal - liard who cross'd thy way be - came thy
8va
DEVILSHOOF.
prey. Fiend - born! 'twere vain to fly the glance of her
p


search - - - ing eye.
cresc.
f
QUEEN.
Down on thy knees the gem re - store, e'en in thy shame a - maz'd,
or long years of sin shall de - plore the storm which thou hast
DEVILSHOOF.
rais'd. (It best might be the prize to restore, much as I seem a -
cresc.
- maz'd, or here - af - ter..... I may de - plore the


QUEEN.
storm which I have rais'd:) Queen I o - bey. 'Tis.....
f p pp
..... the wi - sest thing thy mis-creant heart could do.
f pp
DEVILSHOOF.
(Who from my grasp such prize could wring the do - ing it may
cresc.
QUEEN.
DEVILSHOOF.
f
rue.) De - part, and join the rest. I will
f
do thy high be - hest. The
ff


Now de - part, and join the rest,
wrongs we forgive not, and can - not for-get, will ven-geance more sharply whet, the
f p p f p p
now de - part and join the
wrongs we for-give not, and can - not for - get, will ven - geance more sharp - ly
f p p
rest. The wrongs we forgive not, and can - not for-get, will ven- geance more sharp- ly
whet, the wrongs we forgive not, and can - not for-get, will ven- geance more sharp- ly
cresc.
f p p f p
whet, the wrongs we forgive not, and can- not for-get will vengeance more sharp-ly
whet, the wrongs we forgive not, and can- not for-get will vengeance more sharp-ly
f p p


più mosso.
fp
whet, yes, will our ven - geance sharp - ly whet, will ven - geance sharp - ly
fp
whet, yes, will our ven - geance sharp - ly whet, will ven - geance sharp - ly
più mosso.
fp
cresc.
fp
whet, yes, will our ven - geance sharp - ly whet, will ven - geance sharp - ly
cresc.
fp
whet, yes, will our ven - geance sharp - ly whet, will ven - geance sharp - ly
cres.
fp
ff
whet.....
ff
whet, will ven - geance more sharp - ly whet,..... will
f
cresc.
ff
..... Be gone!
sharp - - - ly whet.
(Segue when scene changes.)
rall.

SONG WITH CHORUS.

N.B If sung without the Chorus the small notes in the Accompaniment should be played as a substit ute for the Voices.

(Behind the Scenes.)

ARLINE *and Soprani.*

Alti e Tenori.

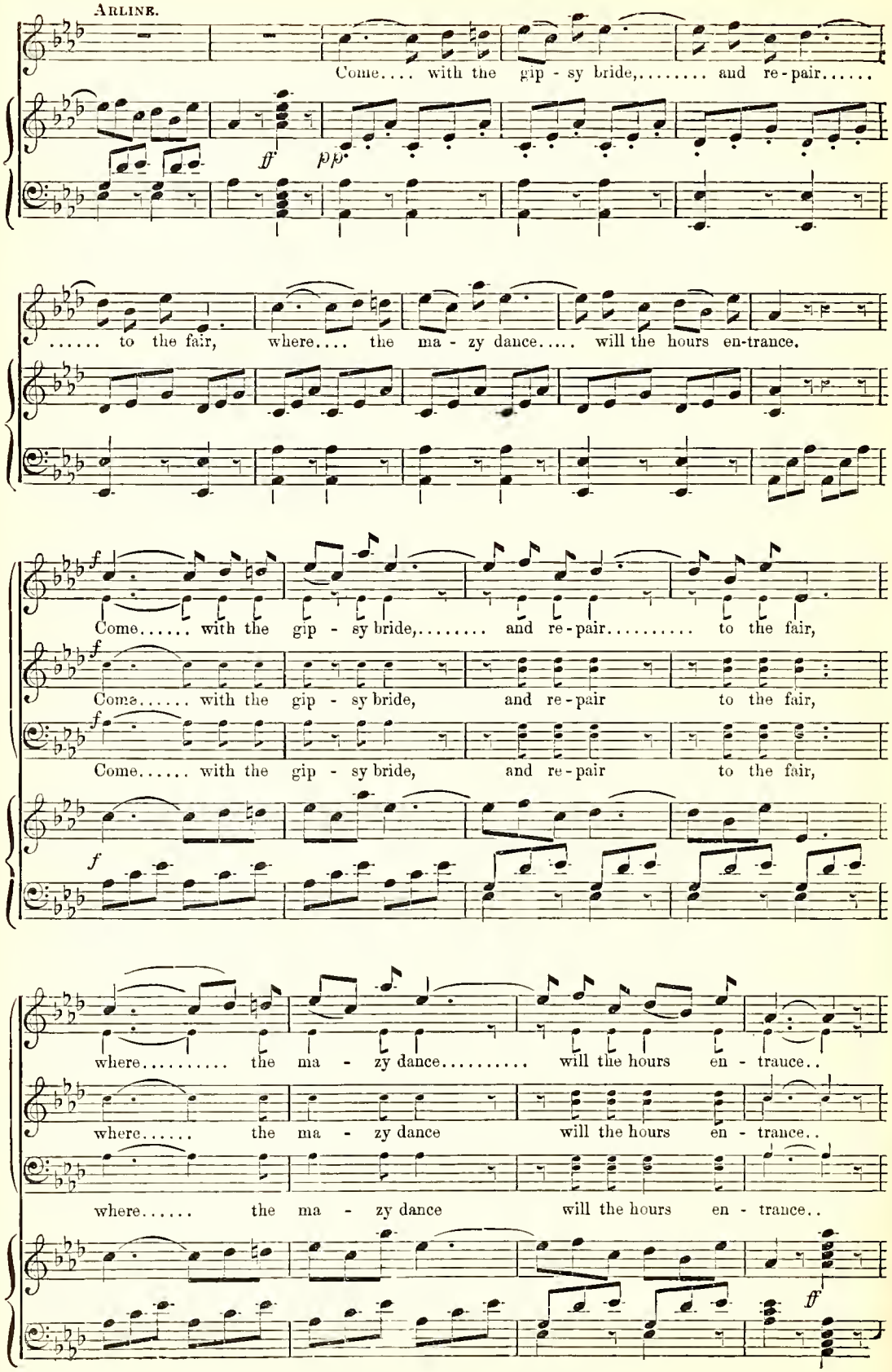
Bassi.

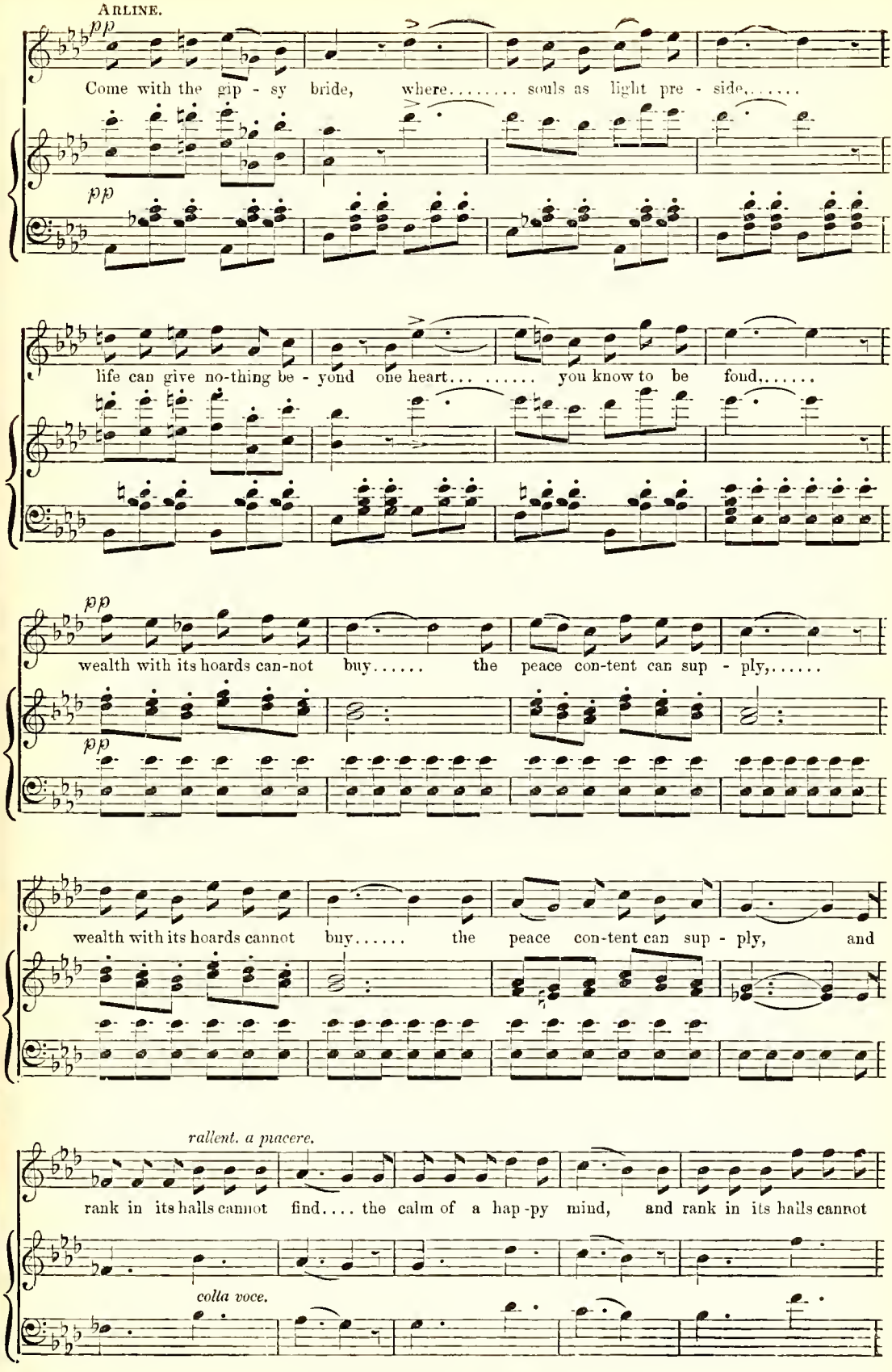
PIANO.

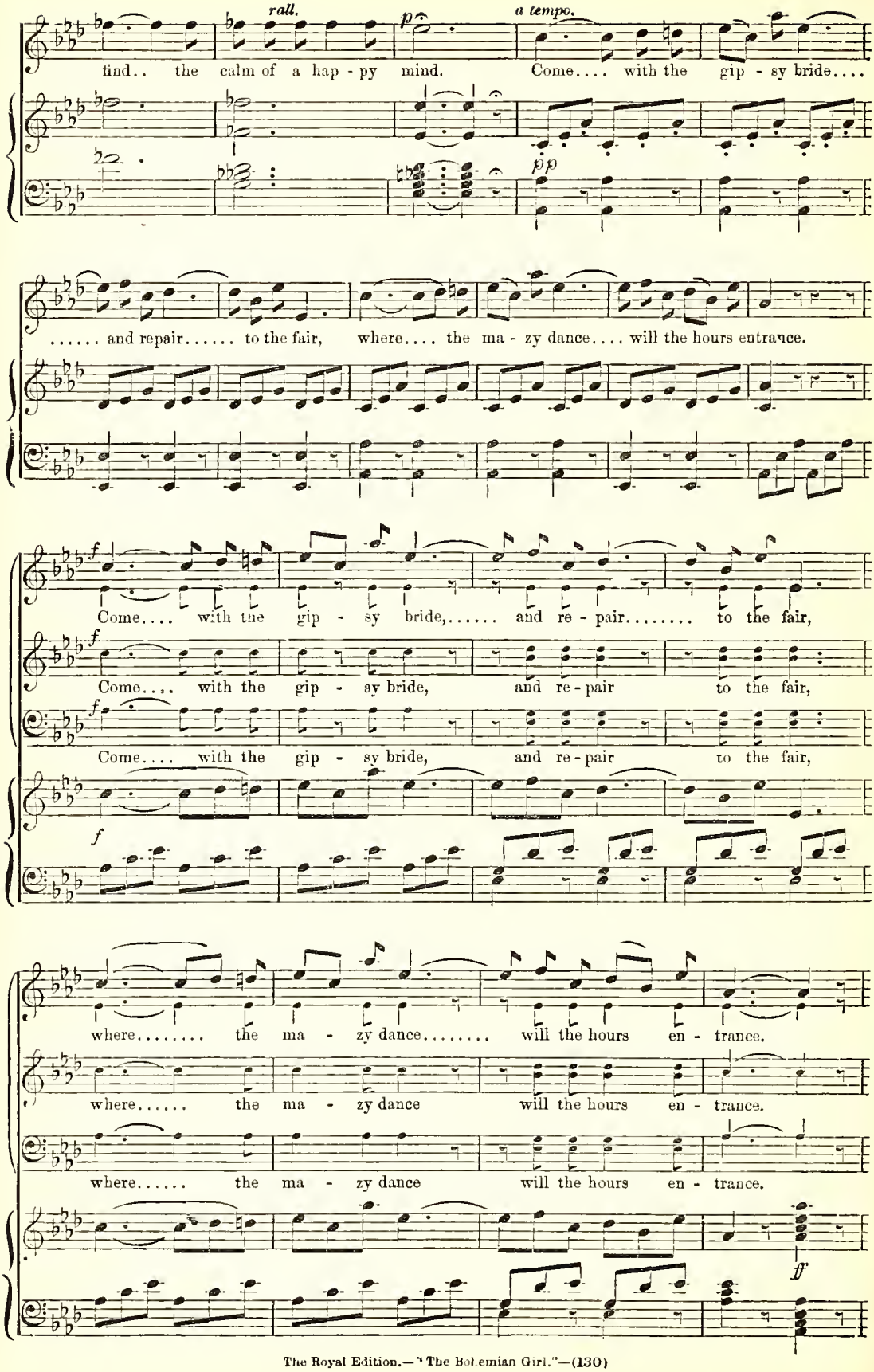
In the gip- sy's life you read..... the life that all would like to lead,..... in the gip-sy's life you read the life that all would like to lead.

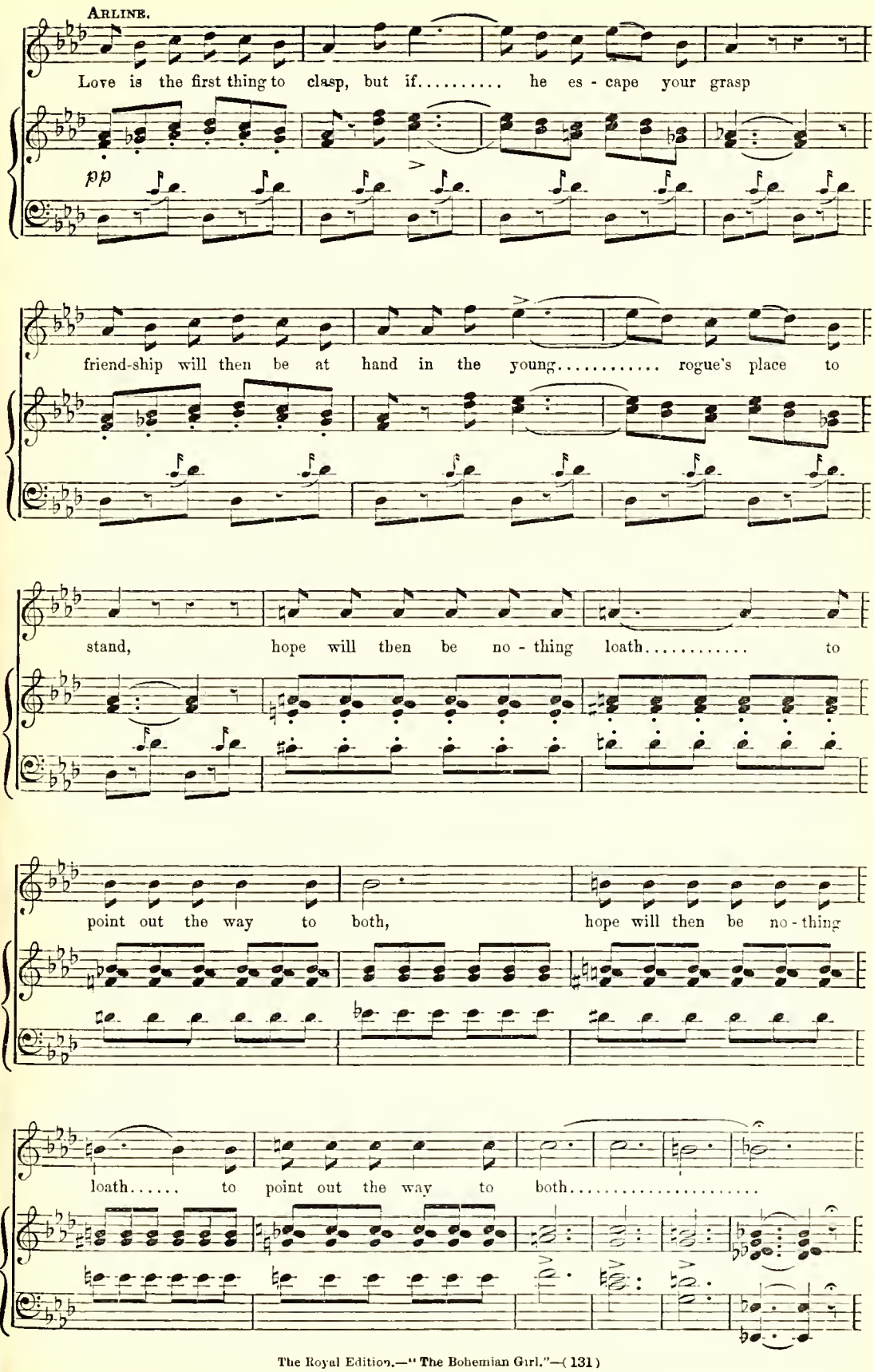
Allegretto.

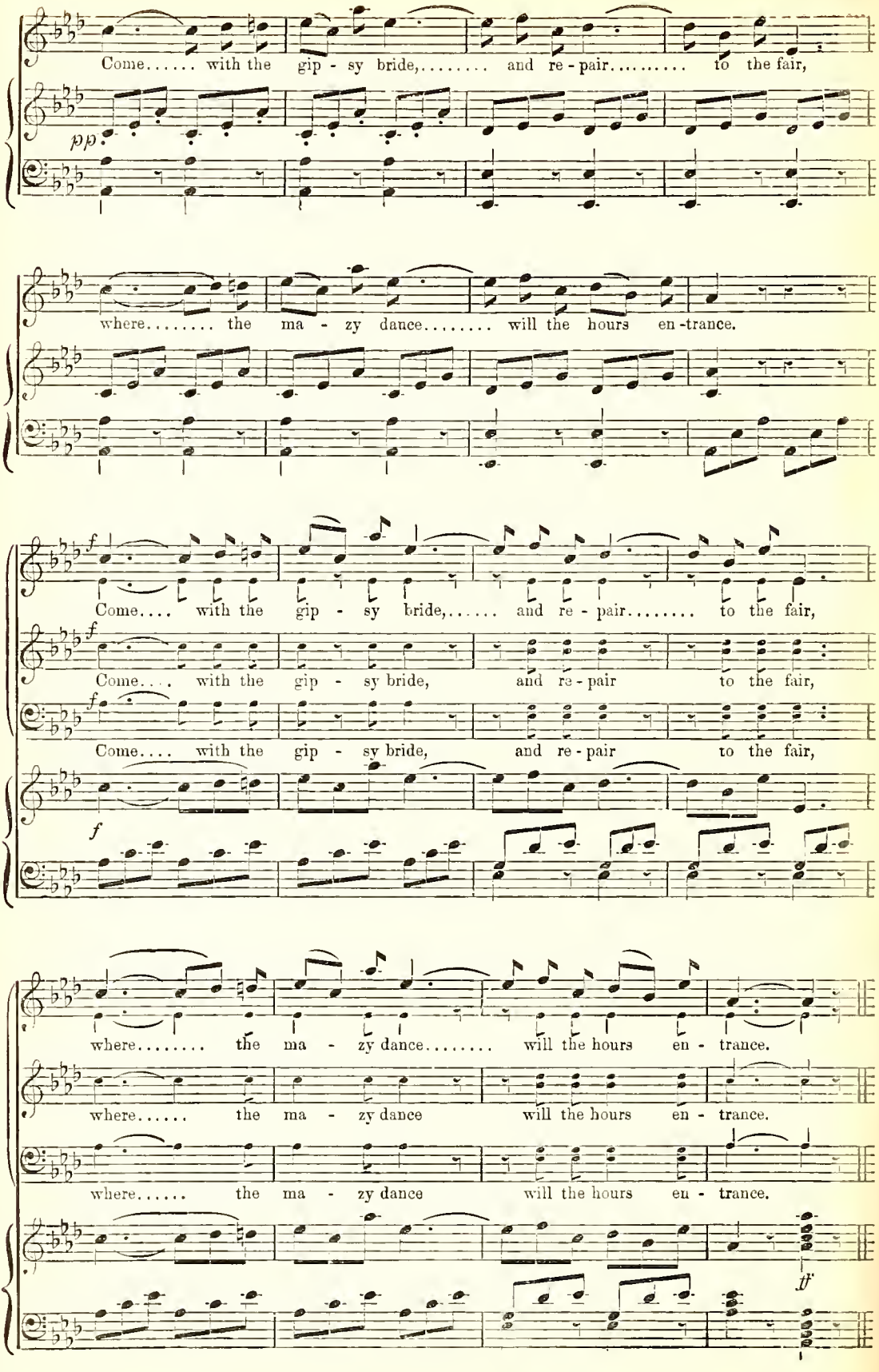
* On the Stage the first and the last eight bars of Chorus are sung without Accompaniment.

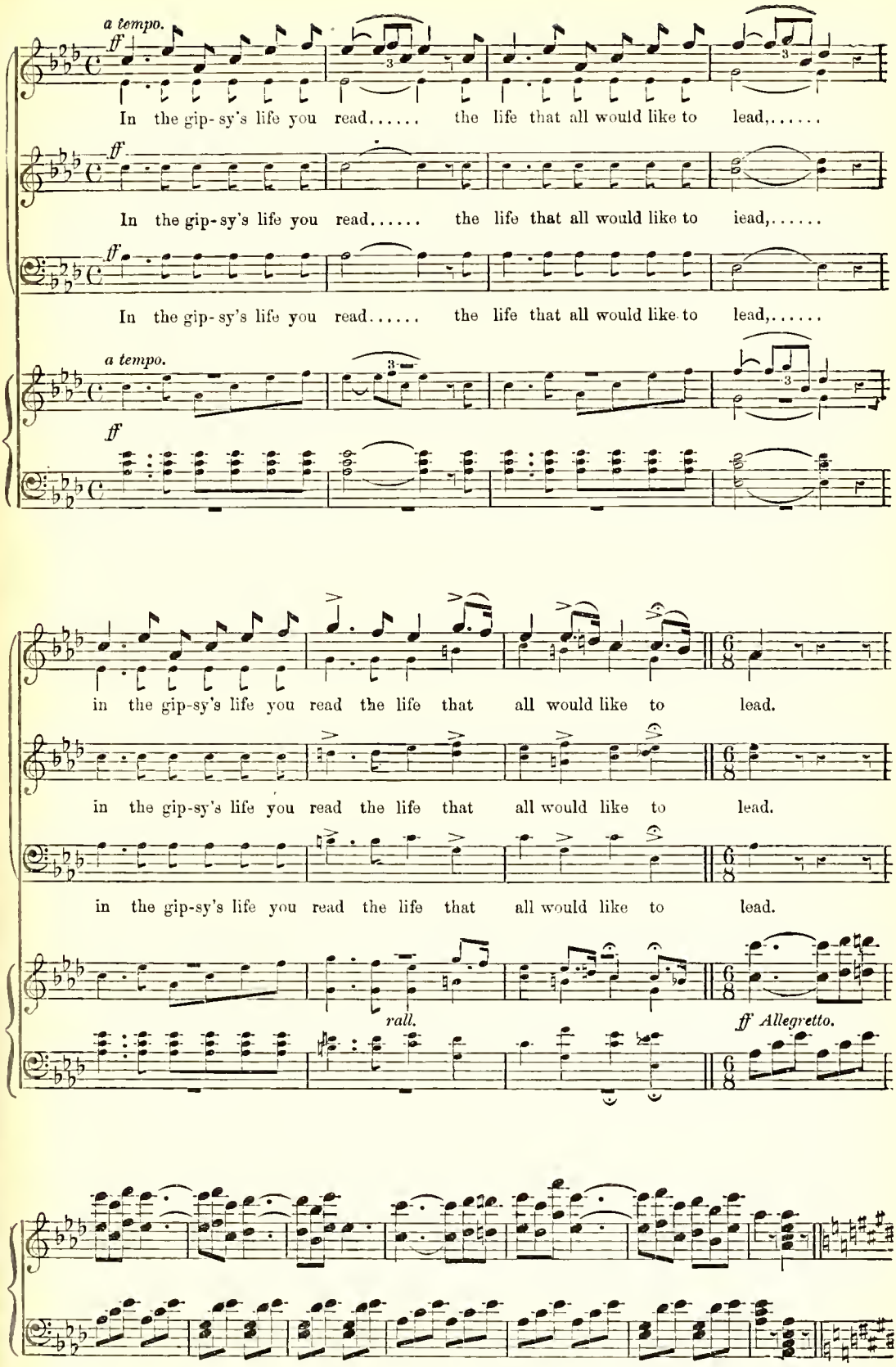

ARLINE.
Come.... with the gip - sy bride,..... and re-pair.....
ff
pp
..... to the fair, where.... the ma - zy dance..... will the hours en-trance.
f
Come..... with the gip - sy bride,..... and re-pair..... to the fair,
Come..... with the gip - sy bride, and re-pair to the fair,
Come..... with the gip - sy bride, and re-pair to the fair,
f
where..... the ma - zy dance..... will the hours en - trance..
where..... the ma - zy dance will the hours en - trance..
where..... the ma - zy dance will the hours en - trance..
ff


ARLINE.
pp
Come with the gip - sy bride, where..... souls as light pre - side,.....
pp
life can give no-thing be - yond one heart..... you know to be fond,.....
pp
wealth with its hoards can-not buy..... the peace con-tent can sup - ply,.....
pp
wealth with its hoards cannot buy..... the peace con-tent can sup - ply, and
rallent. a piacere.
rank in its halls cannot find.... the calm of a hap-py mind, and rank in its halls cannot
colla voce.


rall.
a tempo.
find.. the calm of a hap - py mind. Come.... with the gip - sy bride....
pp
..... and repair..... to the fair, where.... the ma - zy dance.... will the hours entrance.
Come.... with the gip - sy bride,..... and re - pair..... to the fair,
Come.... with the gip - sy bride, and re - pair to the fair,
Come.... with the gip - sy bride, and re - pair to the fair,
where..... the ma - zy dance..... will the hours en - trance.
where..... the ma - zy dance will the hours en - trance.
where..... the ma - zy dance will the hours en - trance.

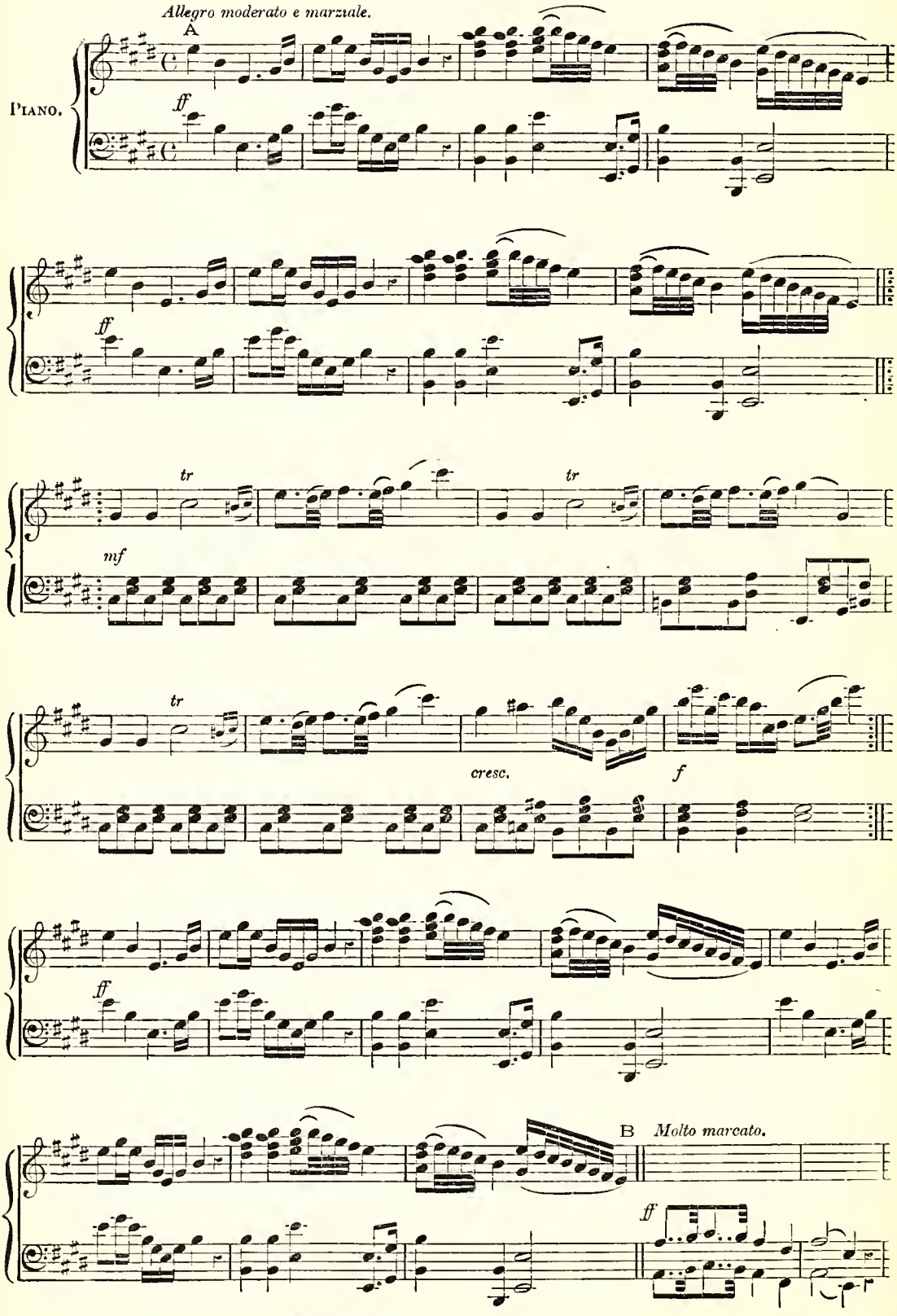

ARLINE.
Love is the first thing to clasp, but if..... he es - cape your grasp
pp
friend-ship will then be at hand in the young..... rogue's place to
stand, hope will then be no - thing loath..... to
point out the way to both, hope will then be no - thing
loath..... to point out the way to both.....

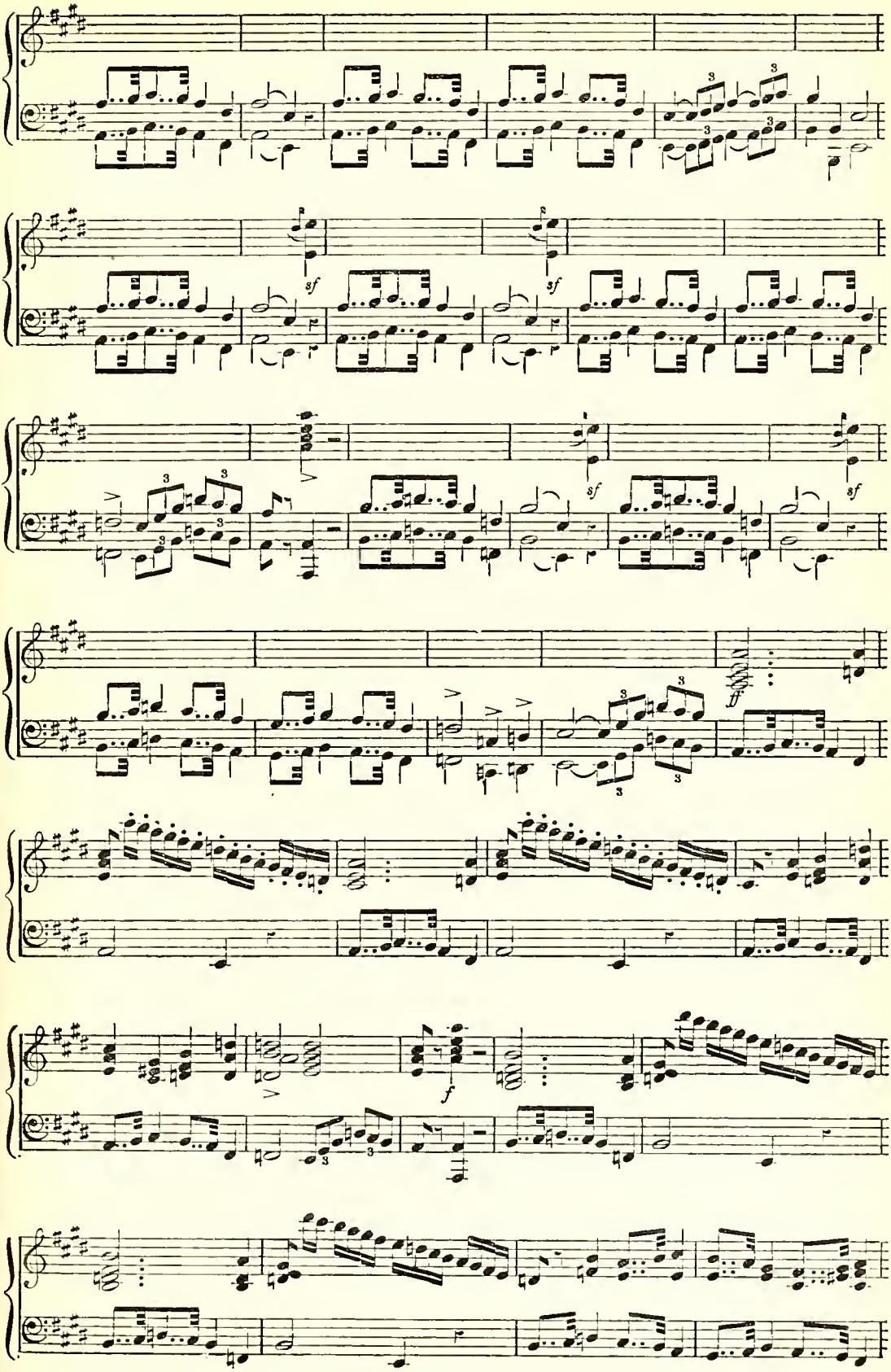

Come..... with the gip - sy bride,..... and re - pair..... to the fair,
pp
where..... the ma - zy dance..... will the hours en - trance.
f
Come.... with the gip - sy bride,..... and re - pair..... to the fair,
f
Come.... with the gip - sy bride, and re - pair to the fair,
f
Come.... with the gip - sy bride, and re - pair to the fair,
f
where..... the ma - zy dance..... will the hours en - trance.
where..... the ma - zy dance will the hours en - trance.
where..... the ma - zy dance will the hours en - trance.
ff

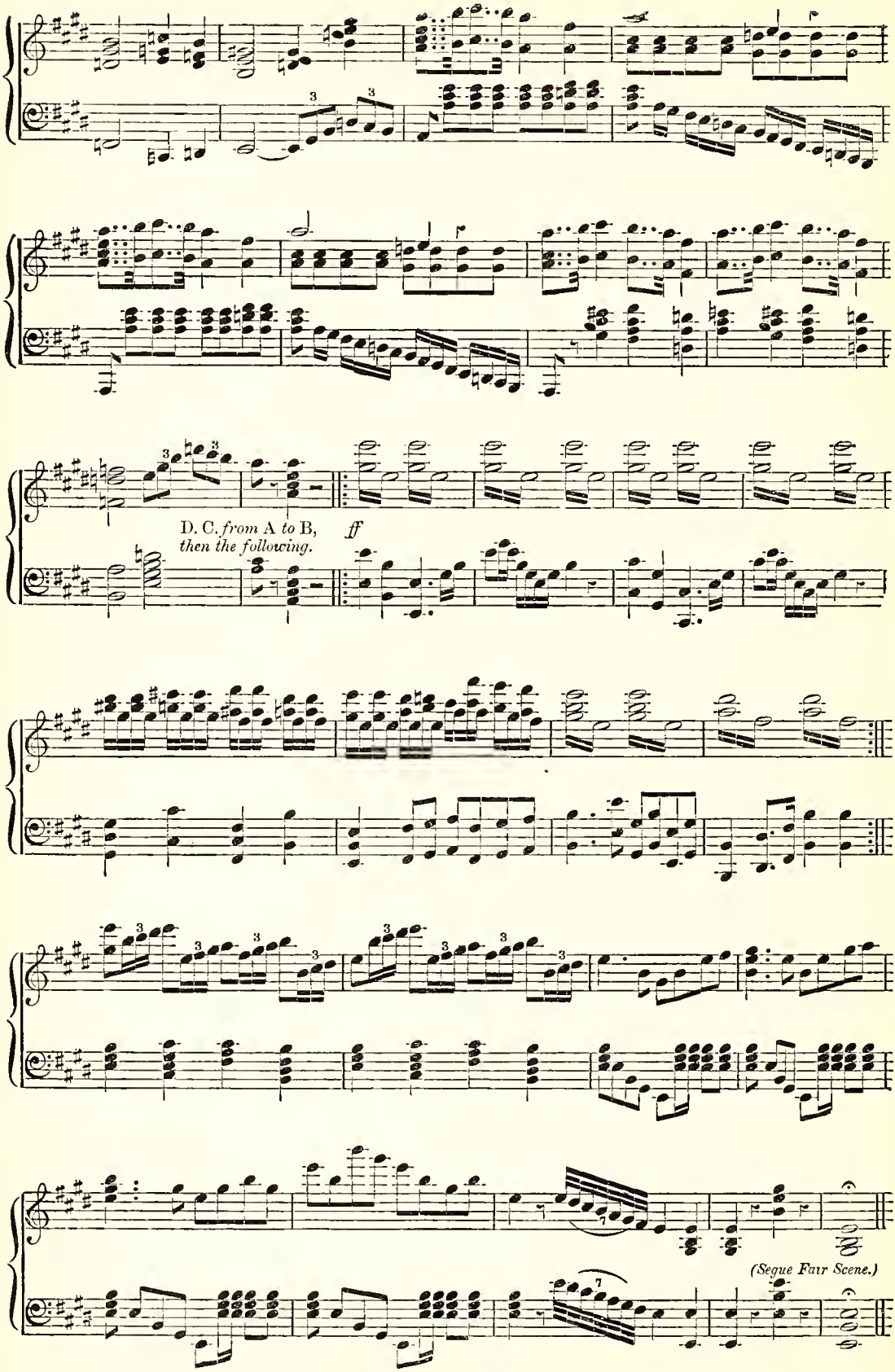

a tempo.
ff
In the gip-sy's life you read..... the life that all would like to lead,.....
In the gip-sy's life you read..... the life that all would like to lead,.....
In the gip-sy's life you read..... the life that all would like to lead,.....
a tempo.
ff
in the gip-sy's life you read the life that all would like to lead.
in the gip-sy's life you read the life that all would like to lead.
in the gip-sy's life you read the life that all would like to lead.
rall.
ff Allegretto.

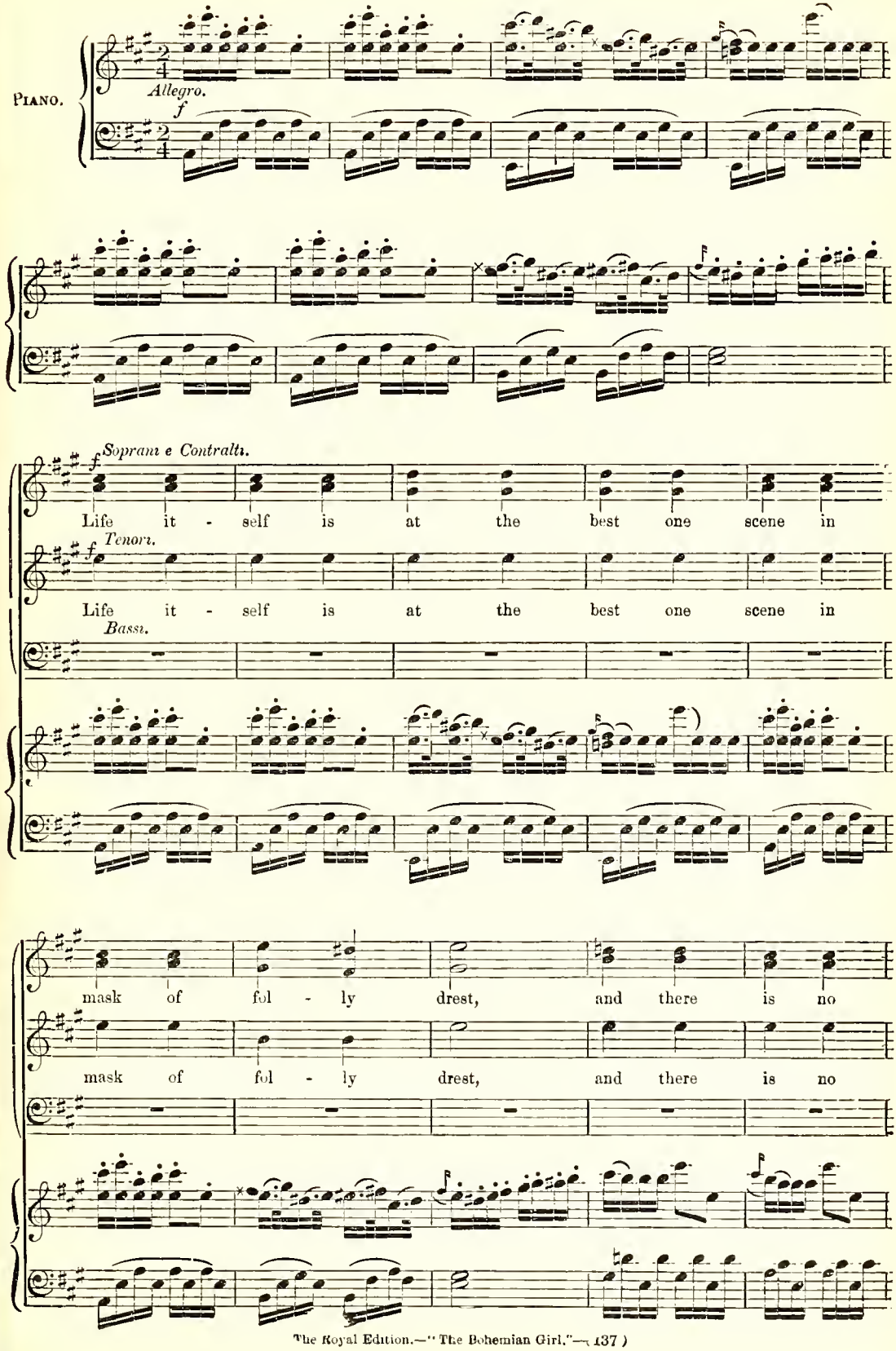
MARCH.

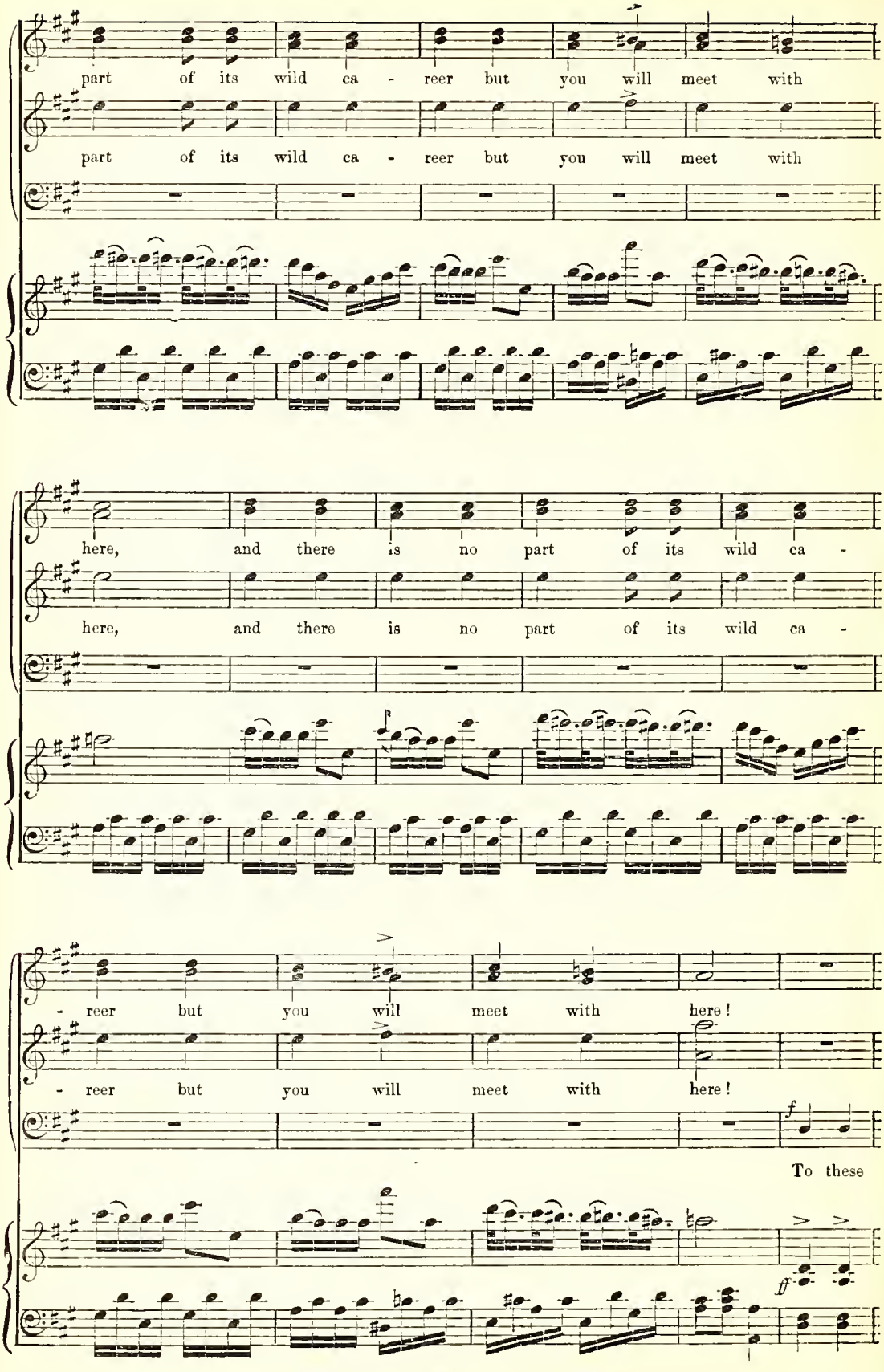
(When the Scene changes.)

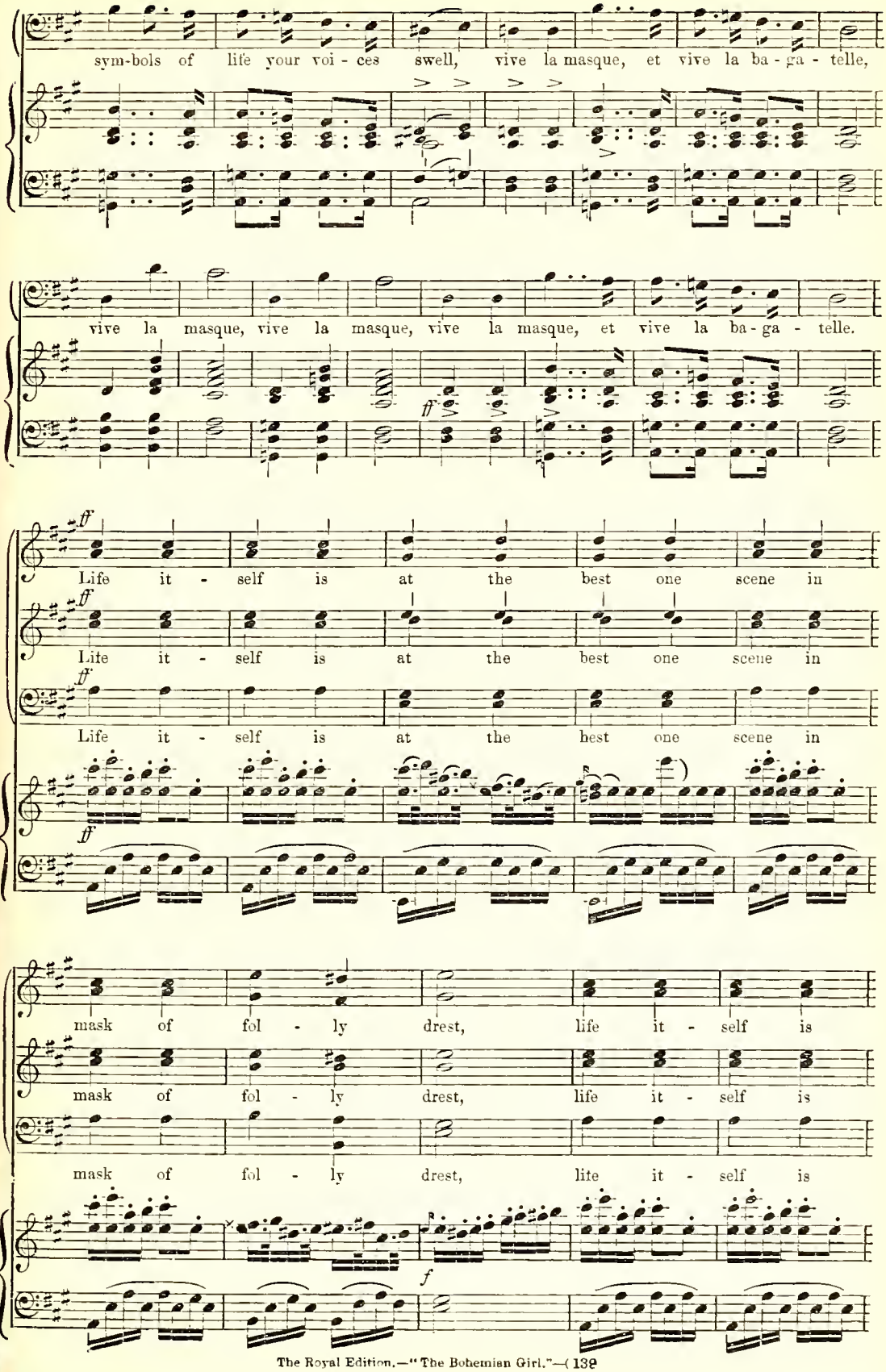


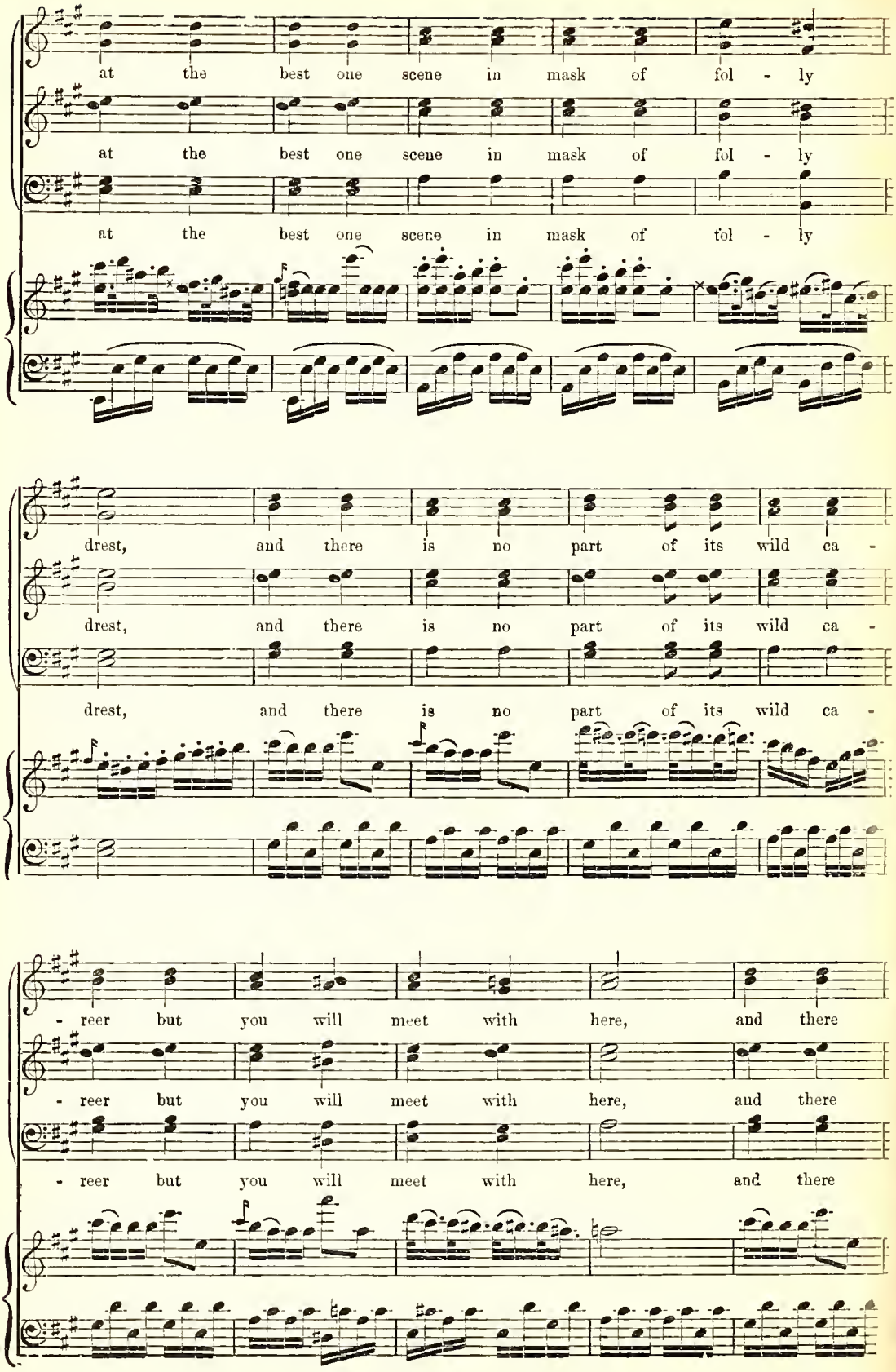

sf
sf
sf
sf
ff
f

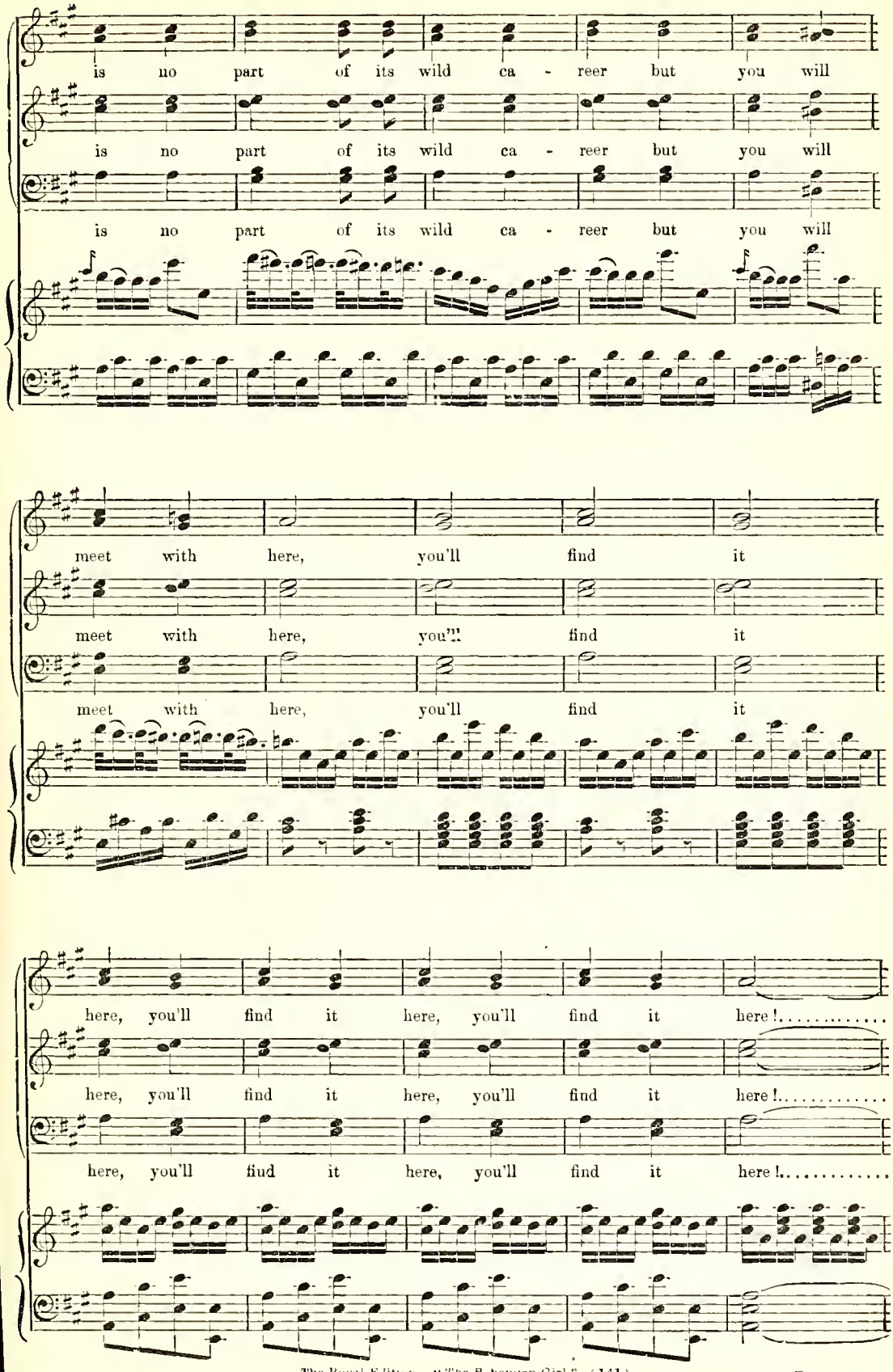

D. C. *from* A *to* B,
then the following.
ff
(Segue Fair Scene.)

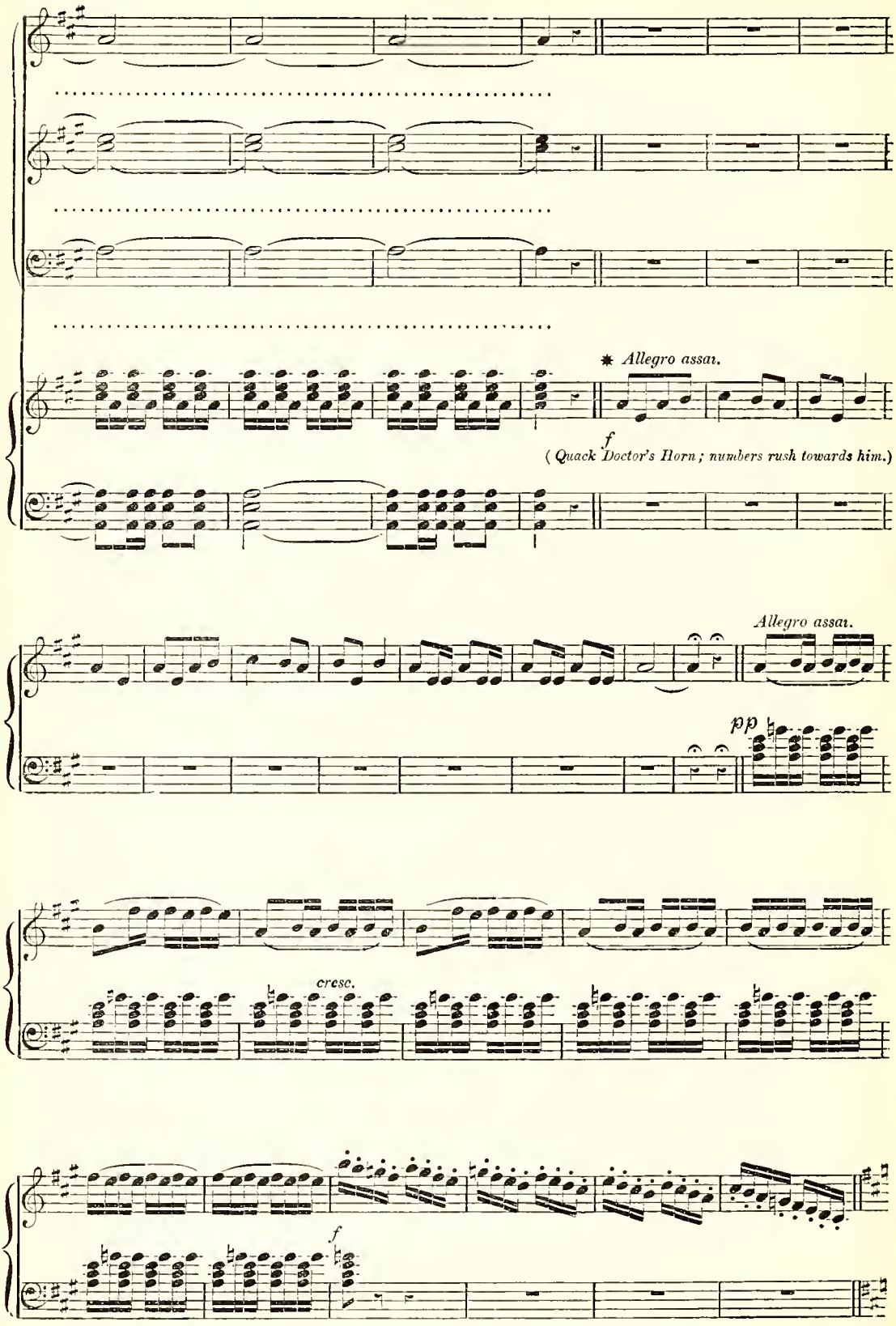

Piano.
Allegro.
f
Soprani e Contralti.
f
Life it - self is at the best one scene in
Tenori.
f
Life it - self is at the best one scene in
Bassi.
mask of fol - ly drest, and there is no
mask of fol - ly drest, and there is no


part of its wild ca - reer but you will meet with
part of its wild ca - reer but you will meet with
here, and there is no part of its wild ca -
here, and there is no part of its wild ca -
- reer but you will meet with here!
- reer but you will meet with here!
f
To these
ff


sym-bols of life your voi - ces swell, vive la masque, et vive la ba - ga - telle,
vive la masque, vive la masque, vive la masque, et vive la ba - ga - telle.
ff
Life it - self is at the best one scene in
Life it - self is at the best one scene in
Life it - self is at the best one scene in
mask of fol - ly drest, life it - self is
mask of fol - ly drest, life it - self is
mask of fol - ly drest, life it - self is
f

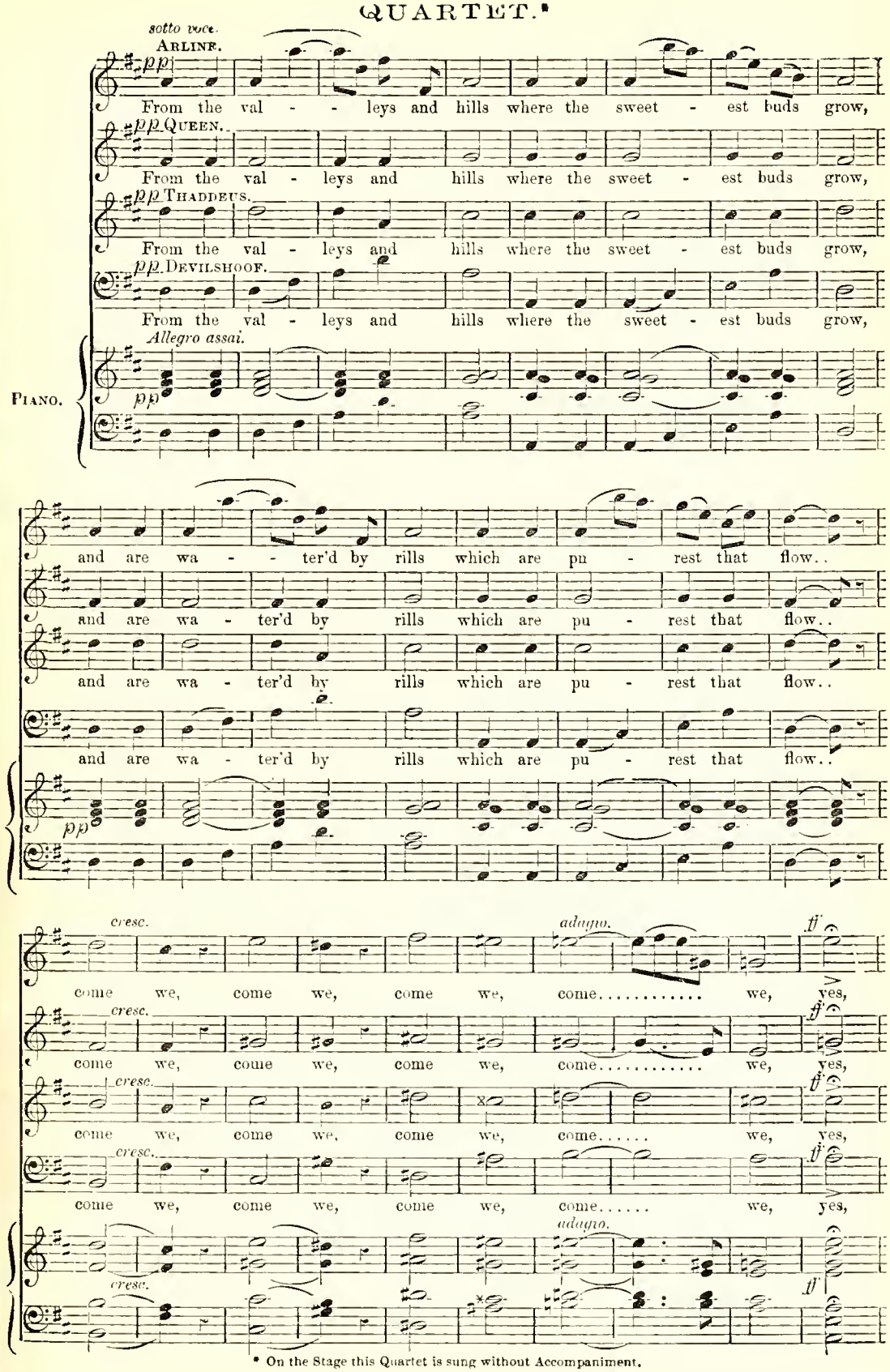

at the best one scene in mask of fol - ly
at the best one scene in mask of fol - ly
at the best one scene in mask of fol - ly
drest, and there is no part of its wild ca -
drest, and there is no part of its wild ca -
drest, and there is no part of its wild ca -
- reer but you will meet with here, and there
- reer but you will meet with here, and there
- reer but you will meet with here, and there


is no part of its wild ca - reer but you will
is no part of its wild ca - reer but you will
is no part of its wild ca - reer but you will
meet with here, you'll find it
meet with here, you'll find it
meet with here, you'll find it
here, you'll find it here, you'll find it here!
here, you'll find it here, you'll find it here!
here, you'll find it here, you'll find it here!

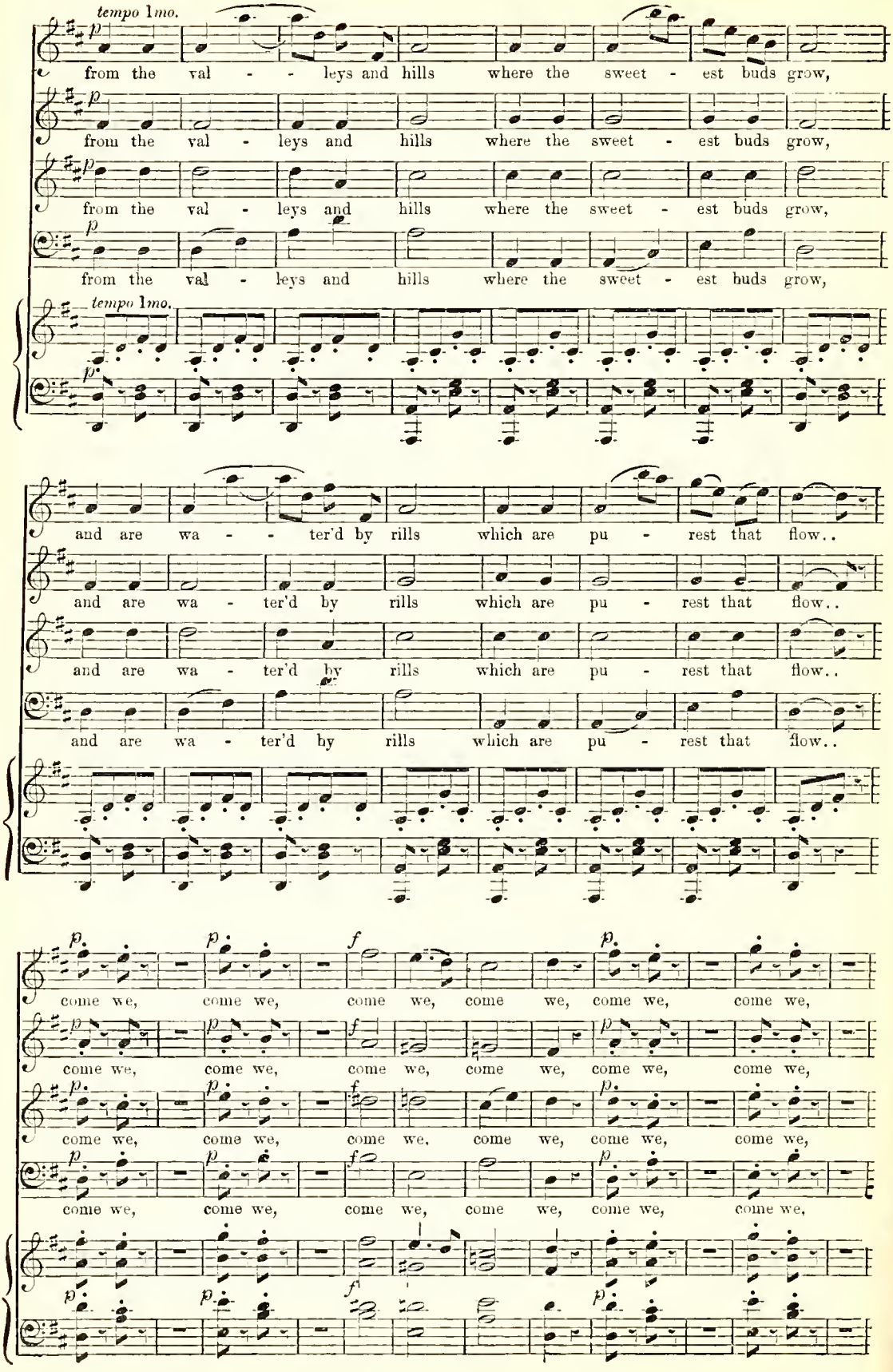


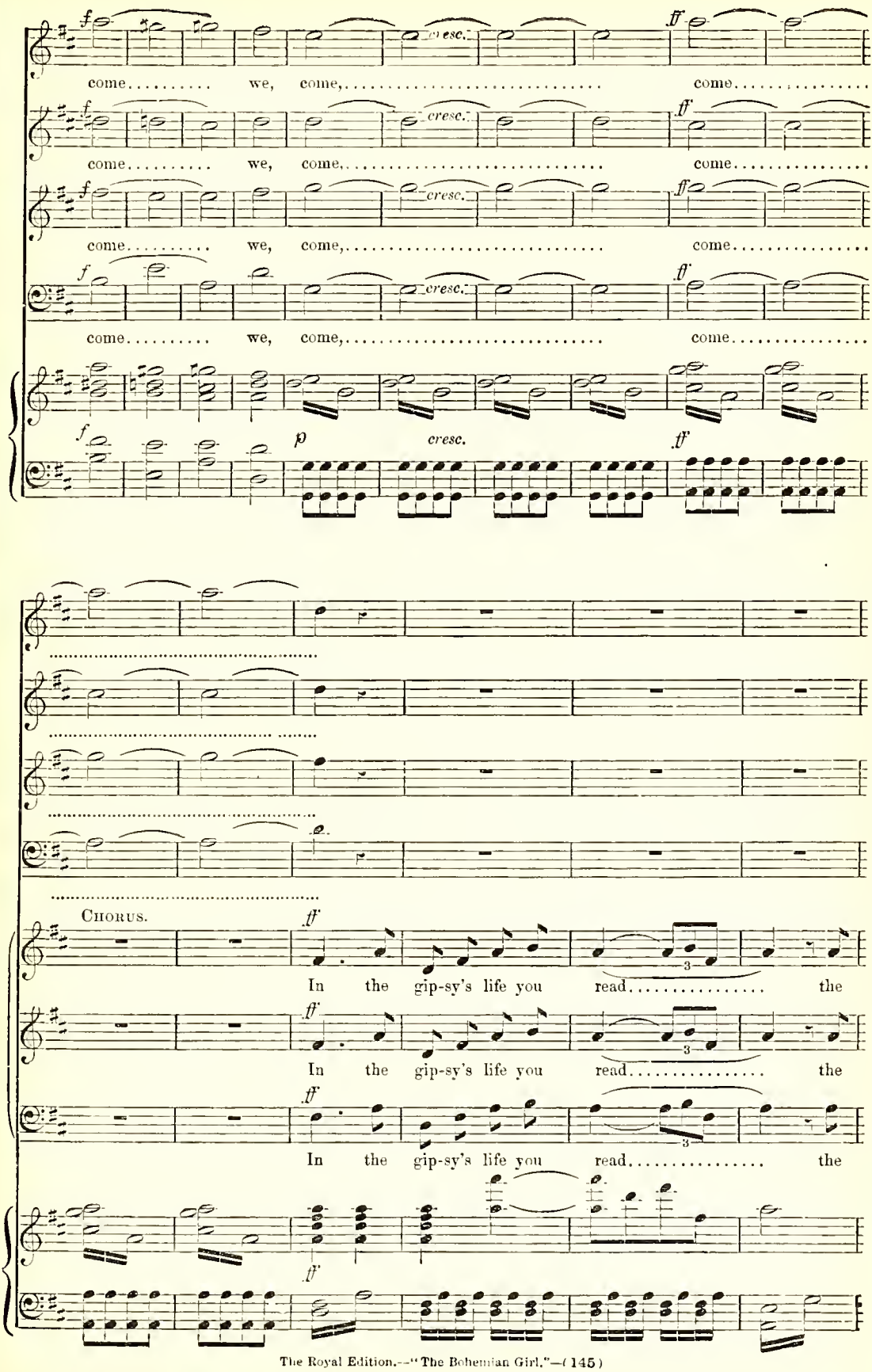
* These 11 bars are now omitted in performance.

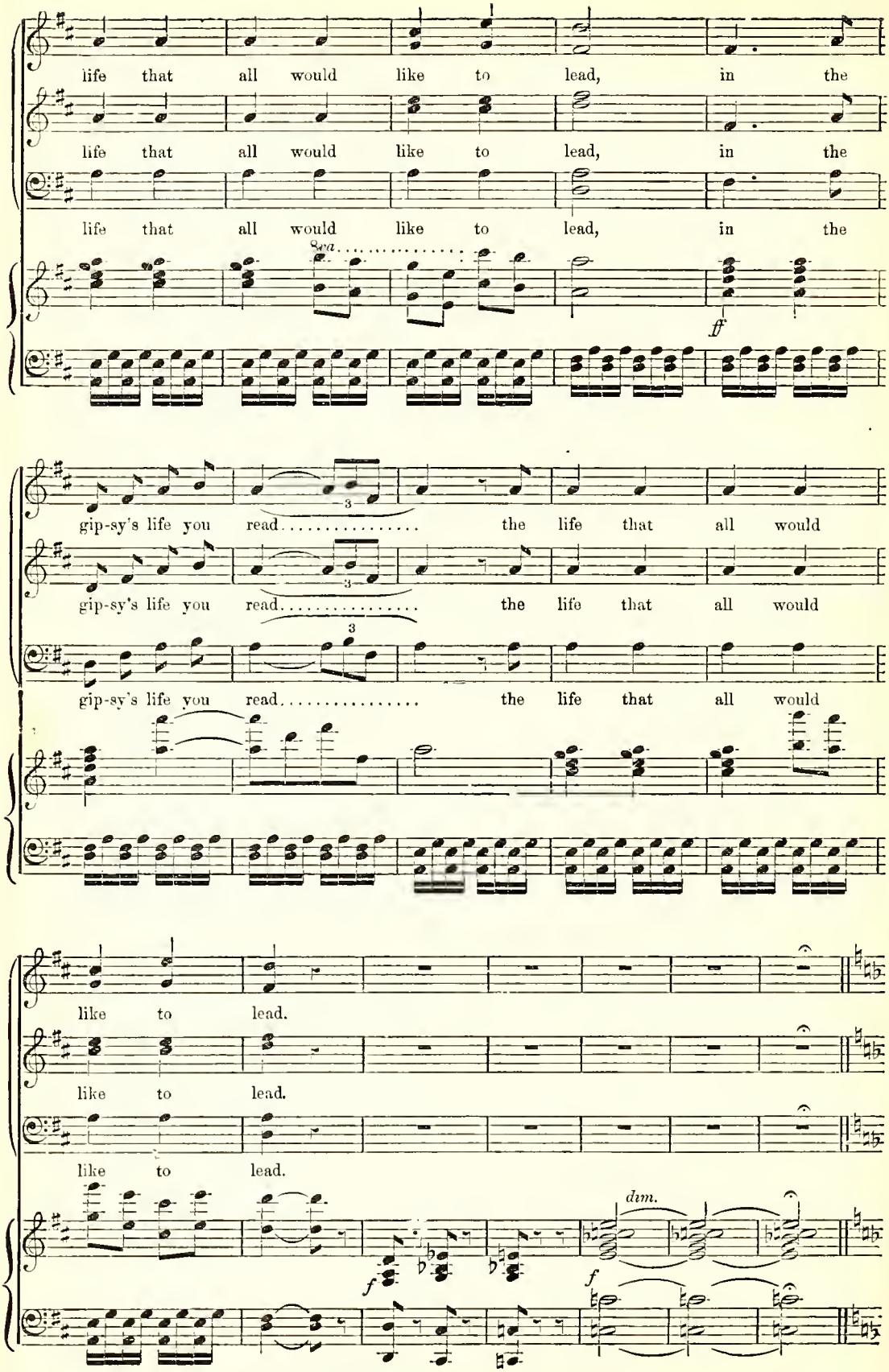
QUARTET.*

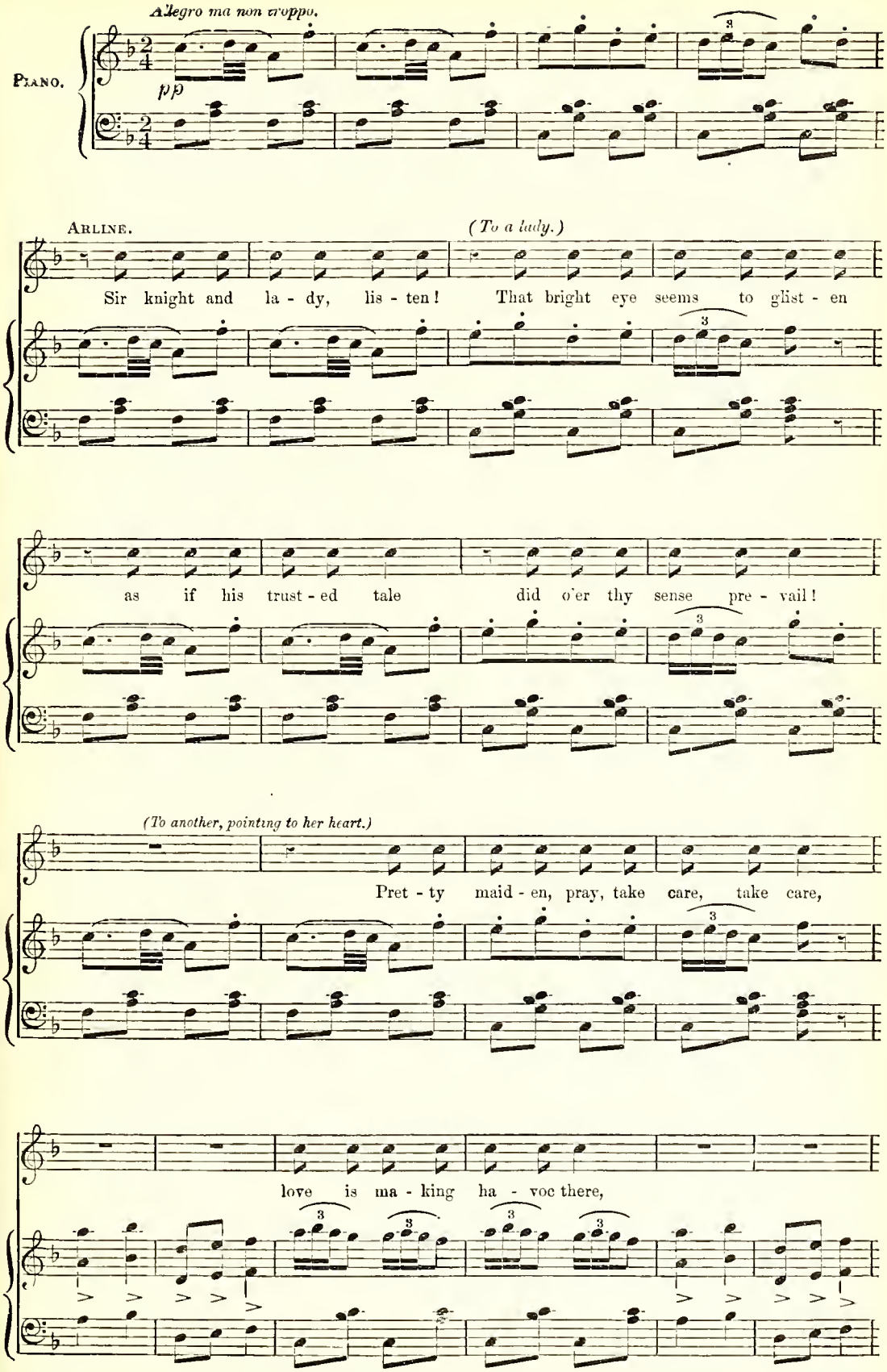


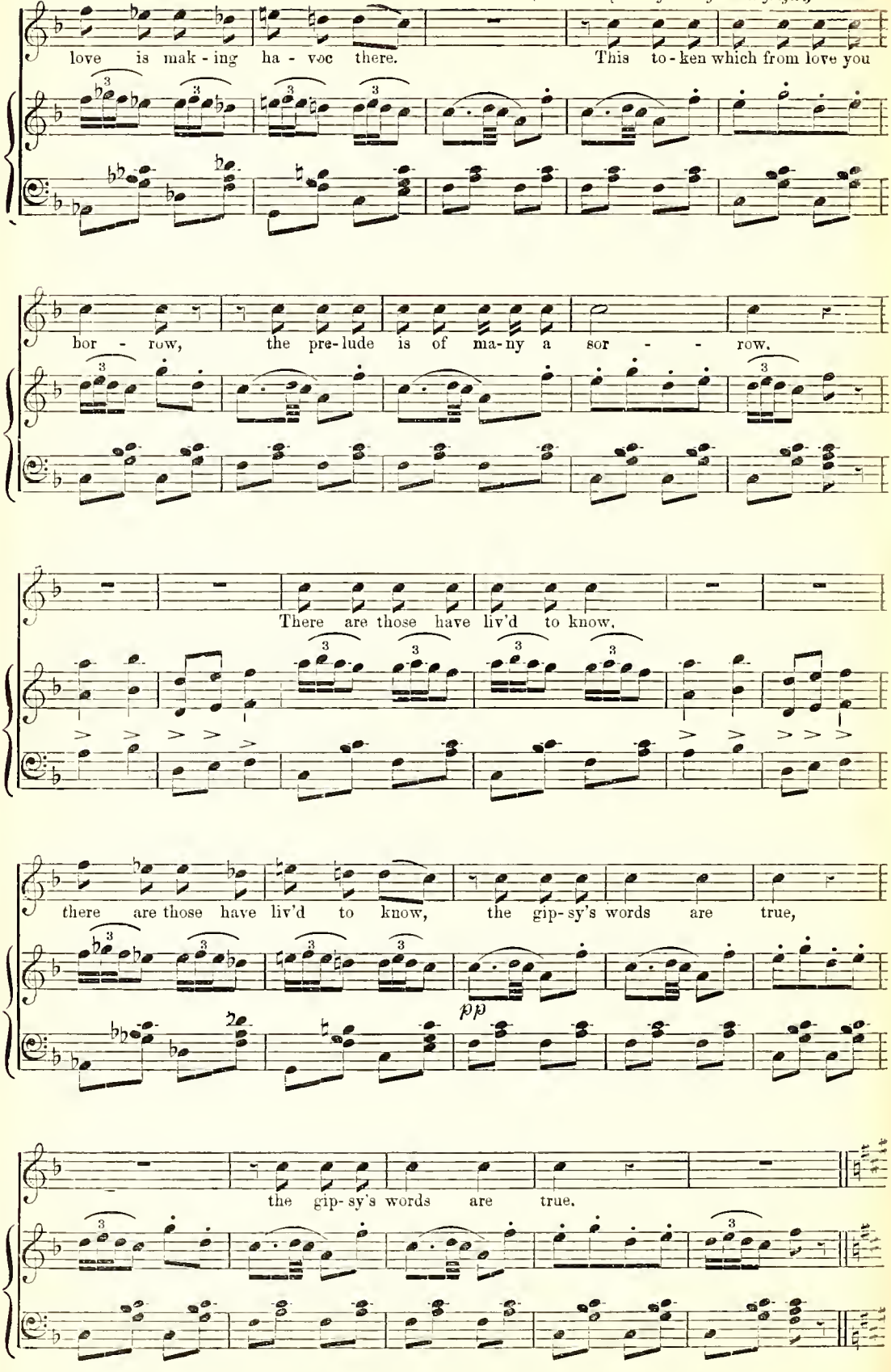
* On the Stage this Quartet is sung without Accompaniment.

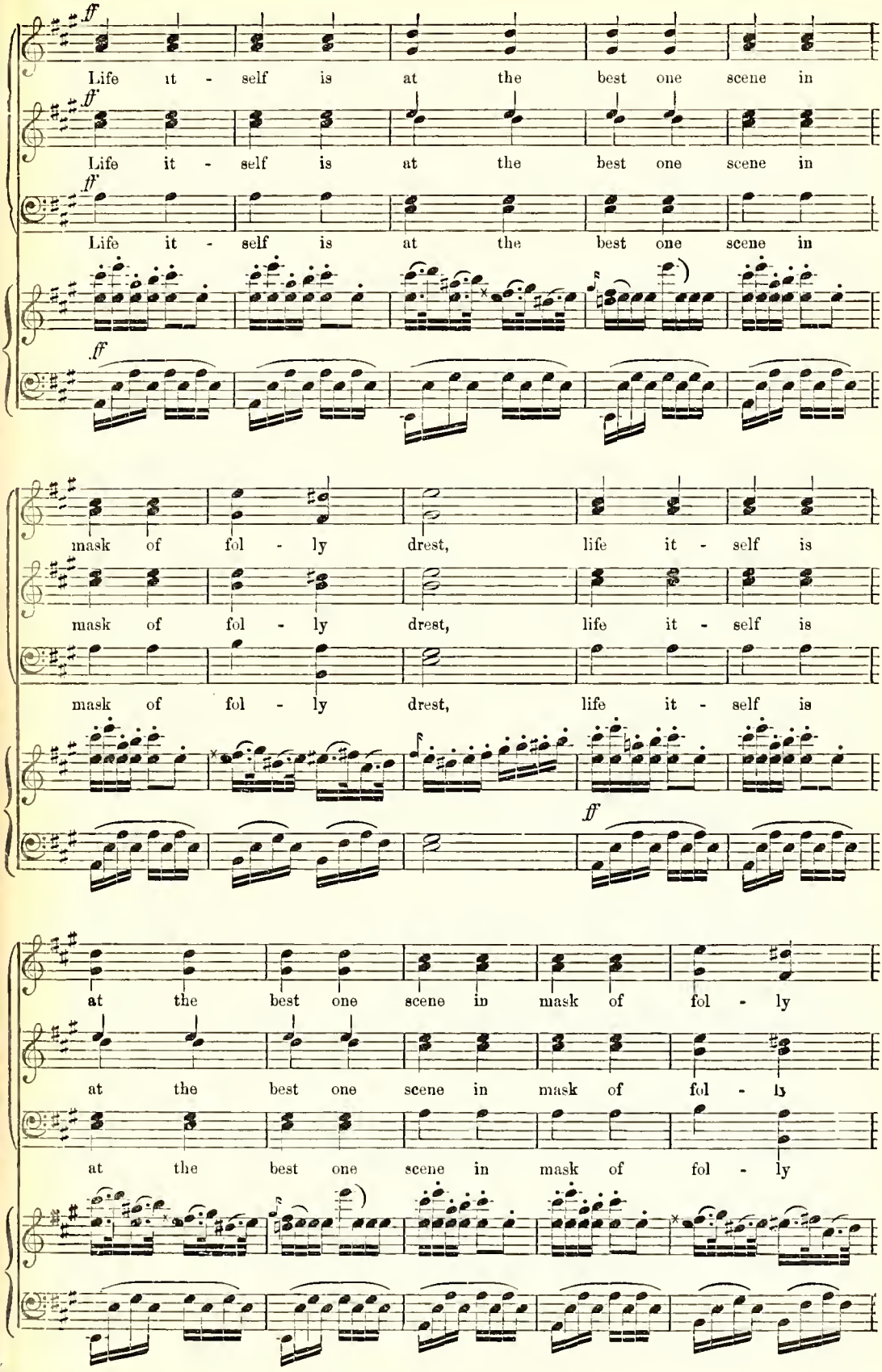

tempo 1mo.
p
from the val - - leys and hills where the sweet - est buds grow,
from the val - leys and hills where the sweet - est buds grow,
from the val - leys and hills where the sweet - est buds grow,
from the val - leys and hills where the sweet - est buds grow,
tempo 1mo.
p
and are wa - - ter'd by rills which are pu - rest that flow..
and are wa - ter'd by rills which are pu - rest that flow..
and are wa - ter'd by rills which are pu - rest that flow..
and are wa - ter'd by rills which are pu - rest that flow..
p
f
come we, come we, come we, come we, come we, come we,
come we, come we, come we, come we, come we, come we,
come we, come we, come we, come we, come we, come we,
come we, come we, come we, come we, come we, come we,

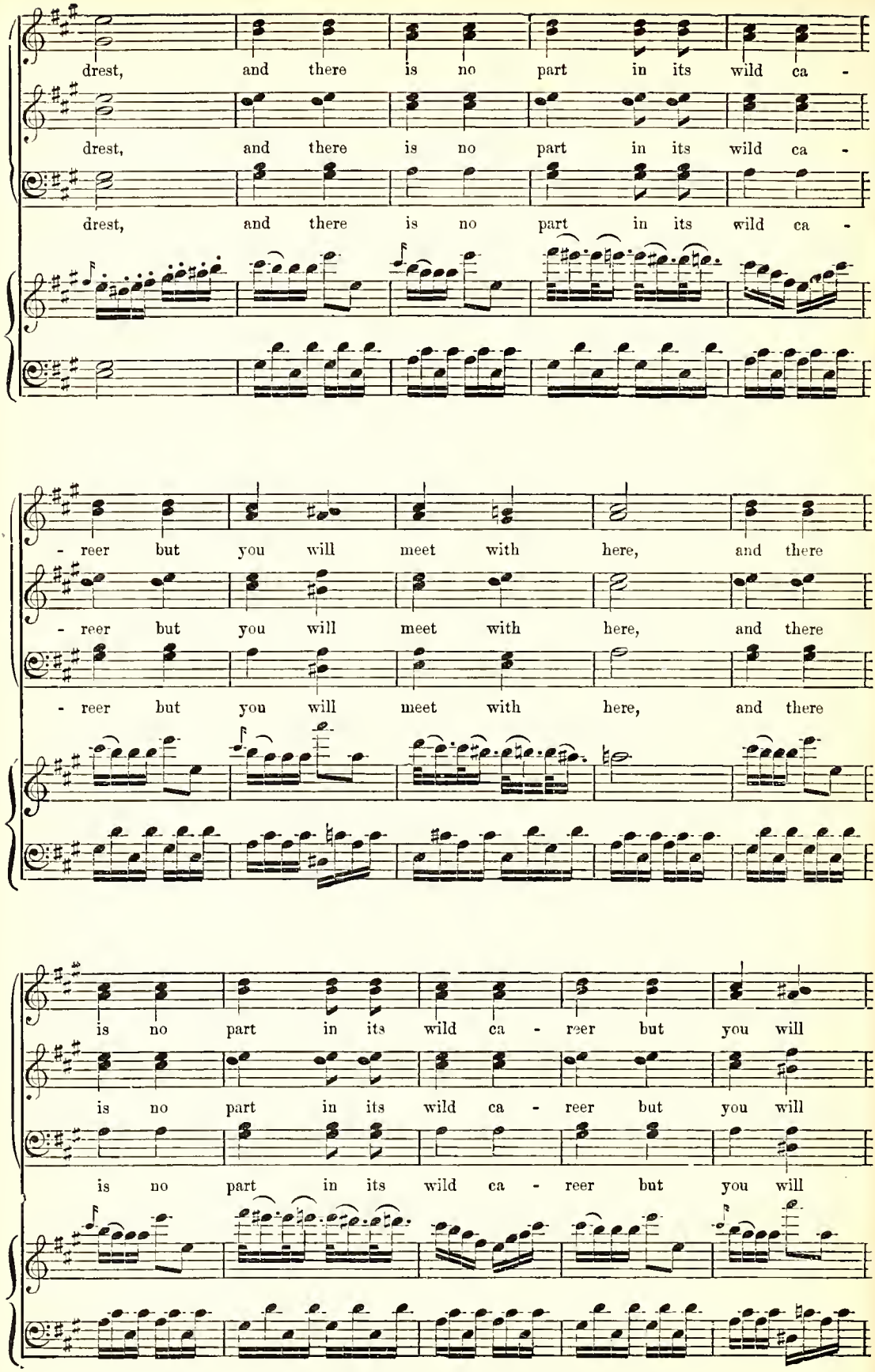

come..... we, come,..... come.....
come..... we, come,..... come.....
come..... we, come,..... come.....
come..... we, come,..... come.....
Chorus.
In the gip-sy's life you read..... the
In the gip-sy's life you read..... the
In the gip-sy's life you read..... the

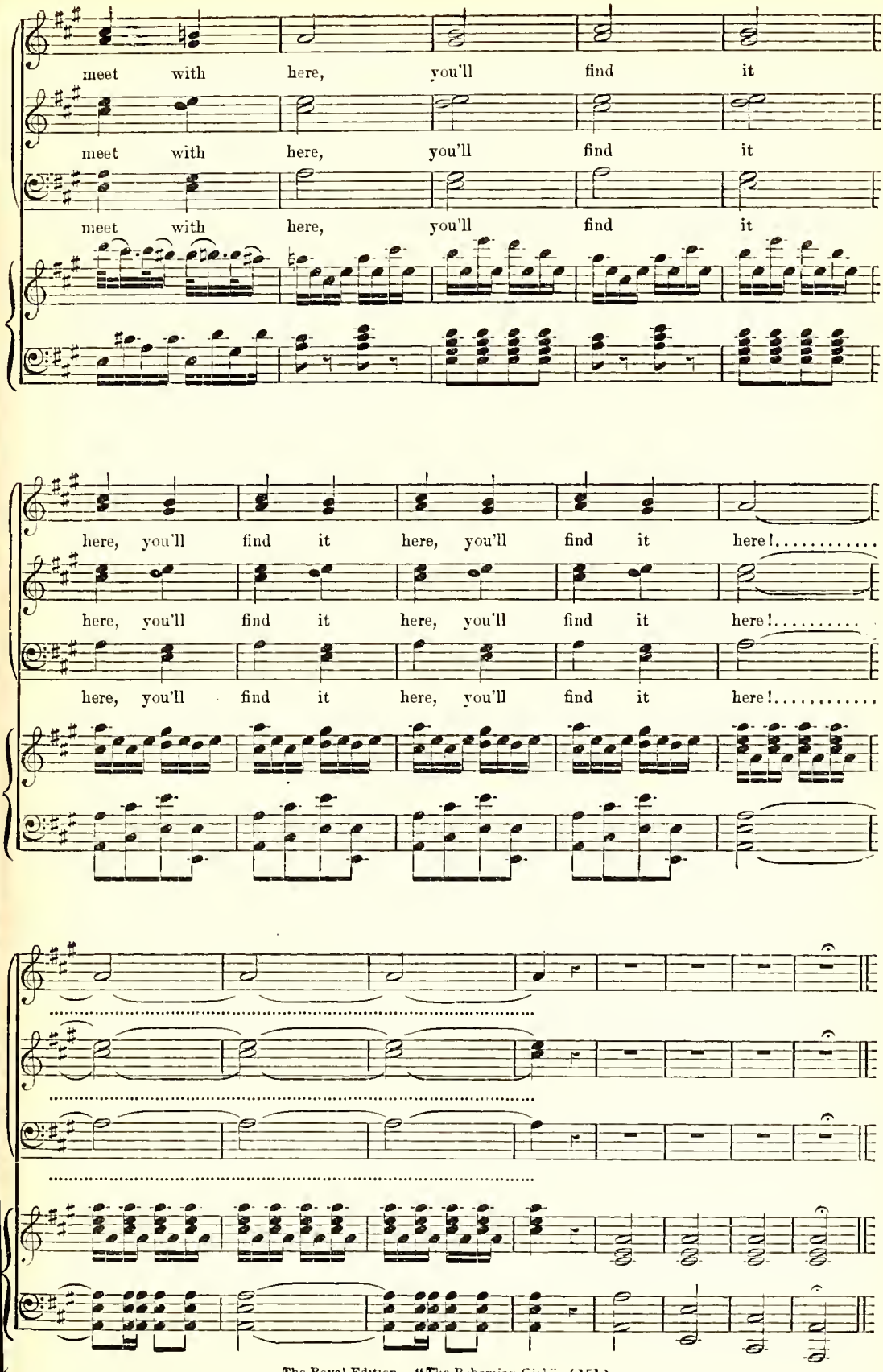

life that all would like to lead, in the
life that all would like to lead, in the
life that all would like to lead, in the
8va
ff
gip-sy's life you read the life that all would
gip-sy's life you read the life that all would
gip-sy's life you read the life that all would
3
like to lead.
like to lead.
like to lead.
dim.
f
f


Allegro ma non troppo.
Piano.
pp
Arline.
(To a lady.)
Sir knight and la - dy, lis - ten! That bright eye seems to glist - en
as if his trust - ed tale did o'er thy sense pre - vail!
(To another, pointing to her heart.)
Pret - ty maid - en, pray, take care, take care,
love is ma - king ha - voc there,


(To a third pointing to ring on her finger.)
love is mak - ing ha - voc there. This to - ken which from love you
bor - row, the pre-lude is of ma-ny a sor - - row.
There are those have liv'd to know,
there are those have liv'd to know, the gip-sy's words are true,
pp
the gip-sy's words are true.

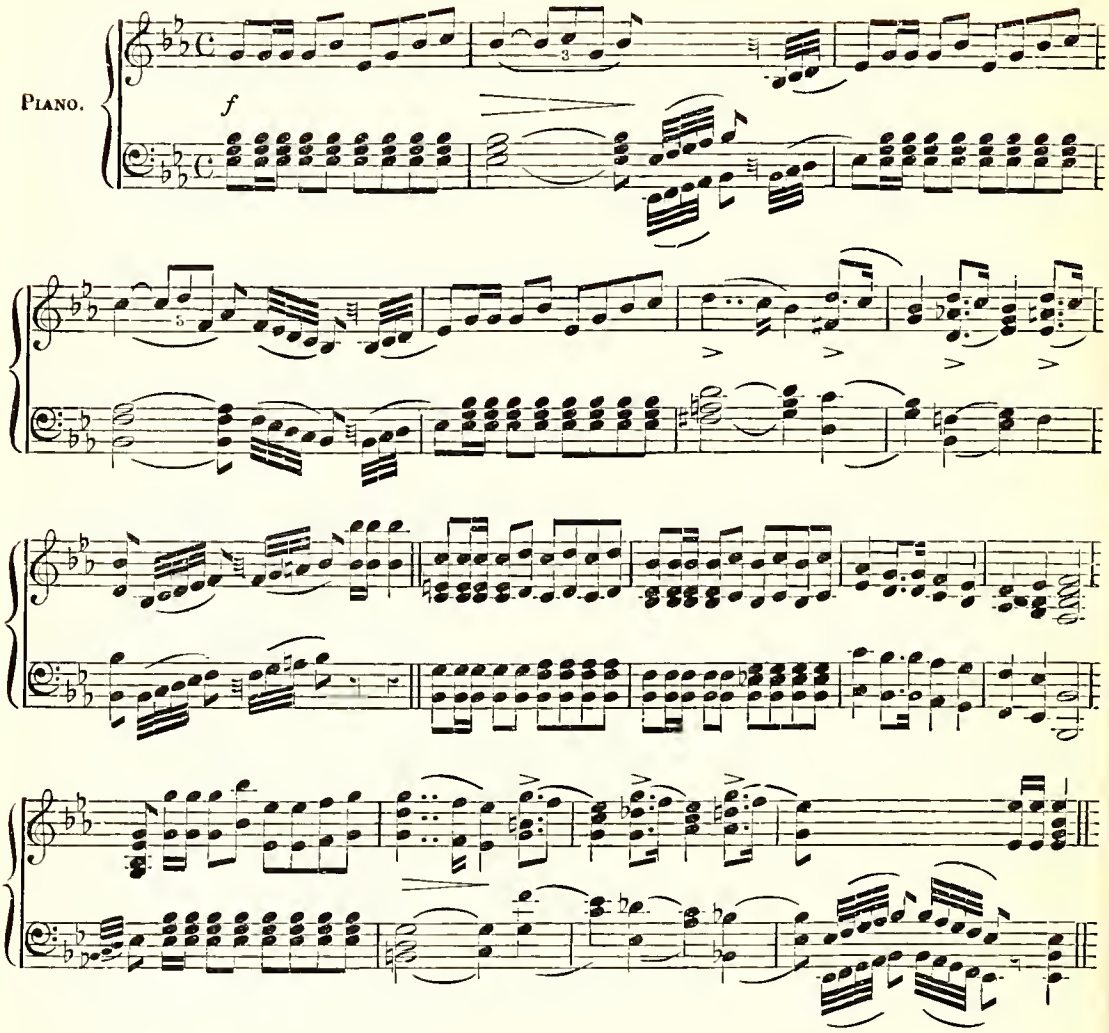

ff
Life it - self is at the best one scene in
Life it - self is at the best one scene in
Life it - self is at the best one scene in
mask of fol - ly drest, life it - self is
mask of fol - ly drest, life it - self is
mask of fol - ly drest, life it - self is
ff
at the best one scene in mask of fol - ly
at the best one scene in mask of fol - ly
at the best one scene in mask of fol - ly


drest, and there is no part in its wild ca -
drest, and there is no part in its wild ca -
drest, and there is no part in its wild ca -
- reer but you will meet with here, and there
- reer but you will meet with here, and there
- reer but you will meet with here, and there
is no part in its wild ca - reer but you will
is no part in its wild ca - reer but you will
is no part in its wild ca - reer but you will


meet with here, you'll find it
meet with here, you'll find it
meet with here, you'll find it
here, you'll find it here, you'll find it here!
here, you'll find it here, you'll find it here!
here, you'll find it here, you'll find it here!

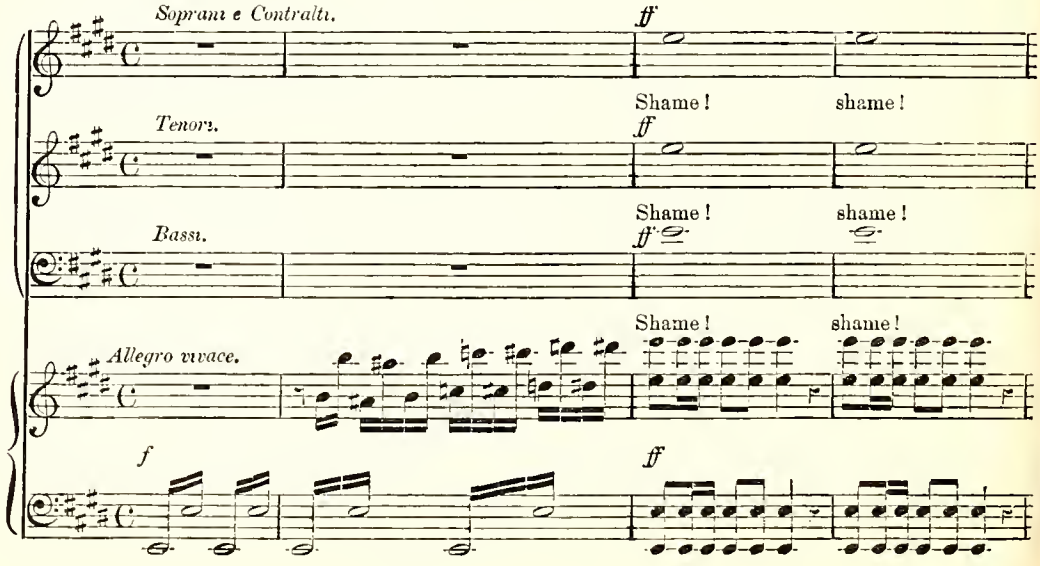
and now let our tribe depart.

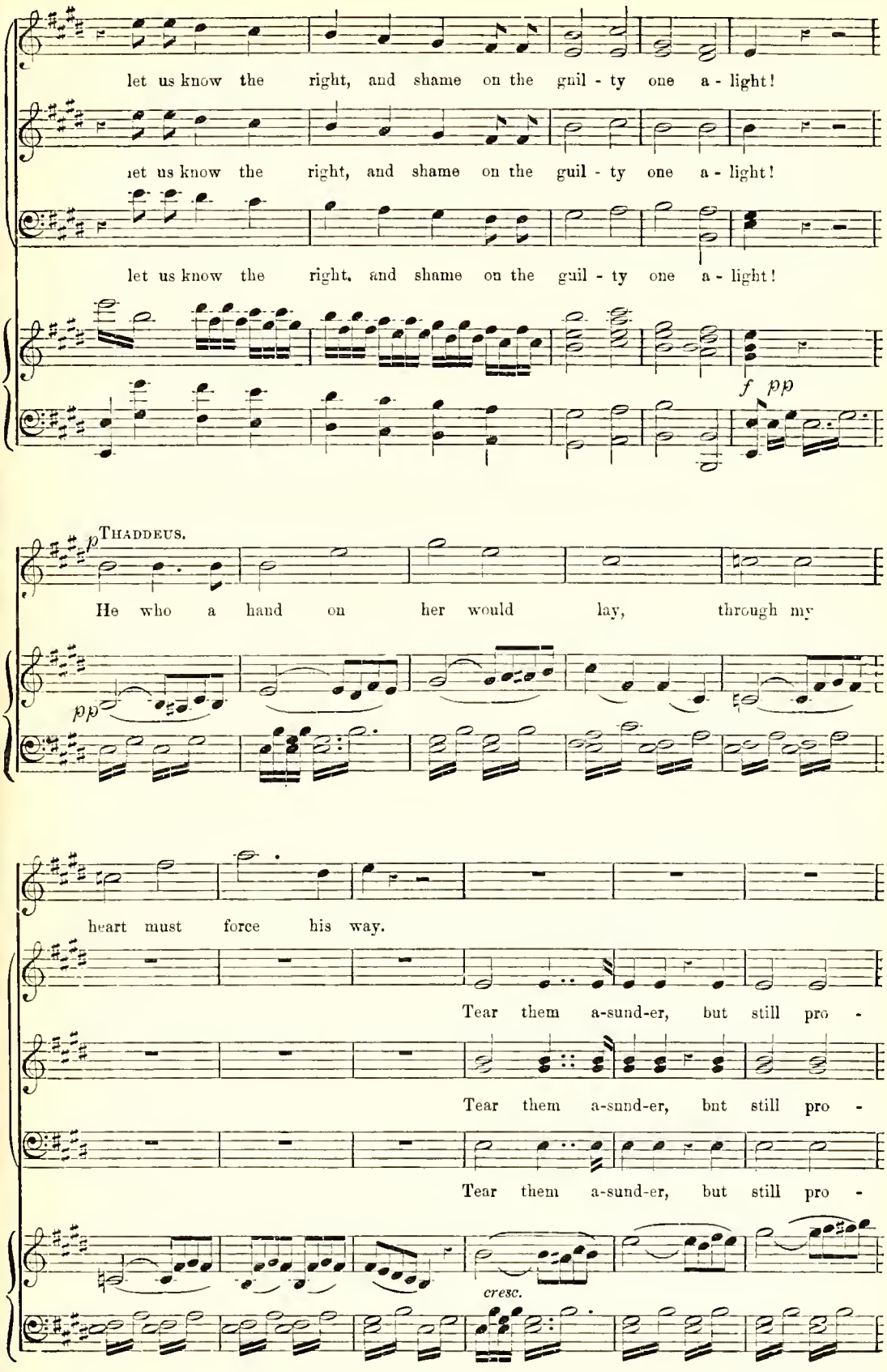
GIPSY MARCH.

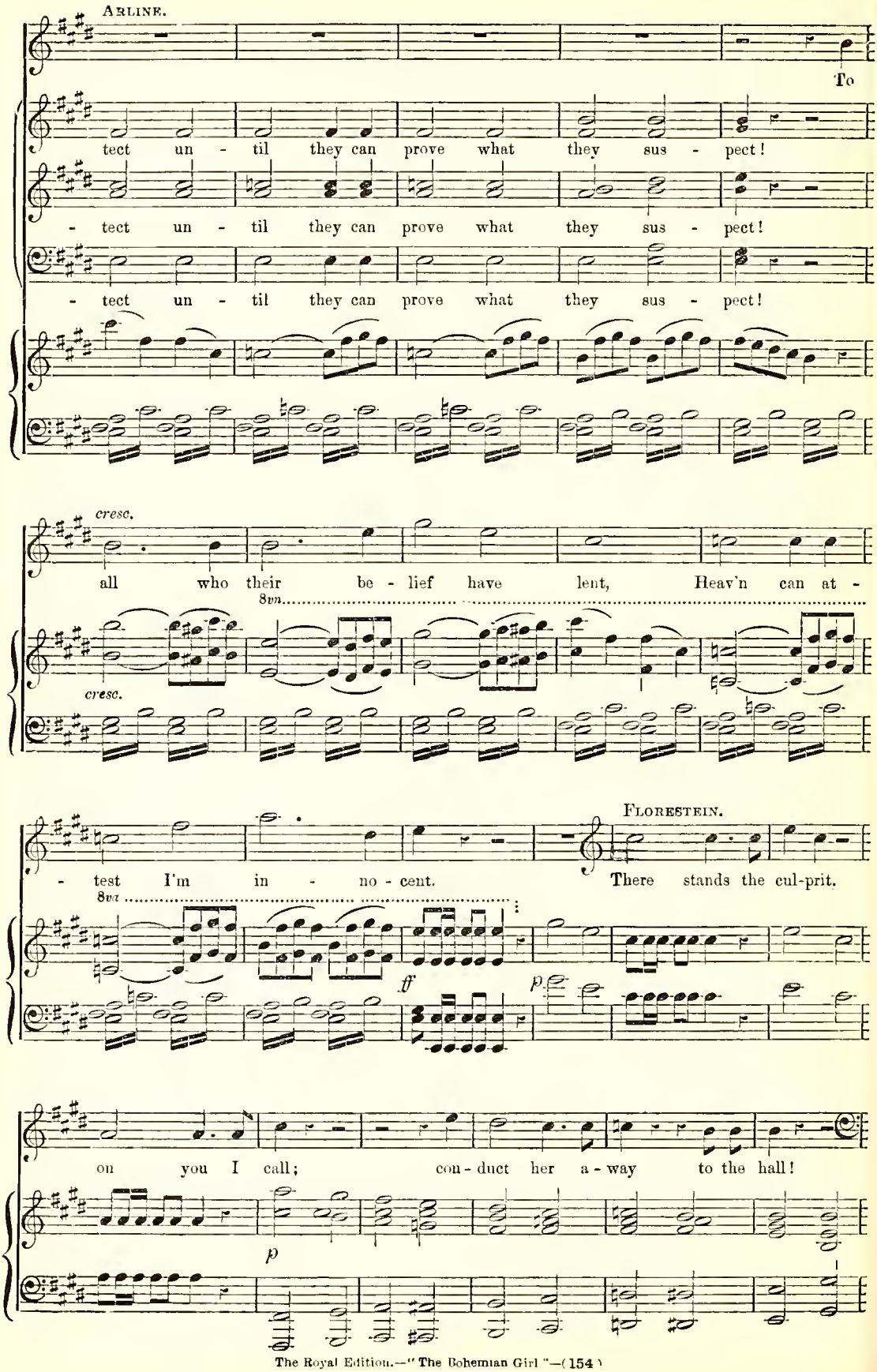


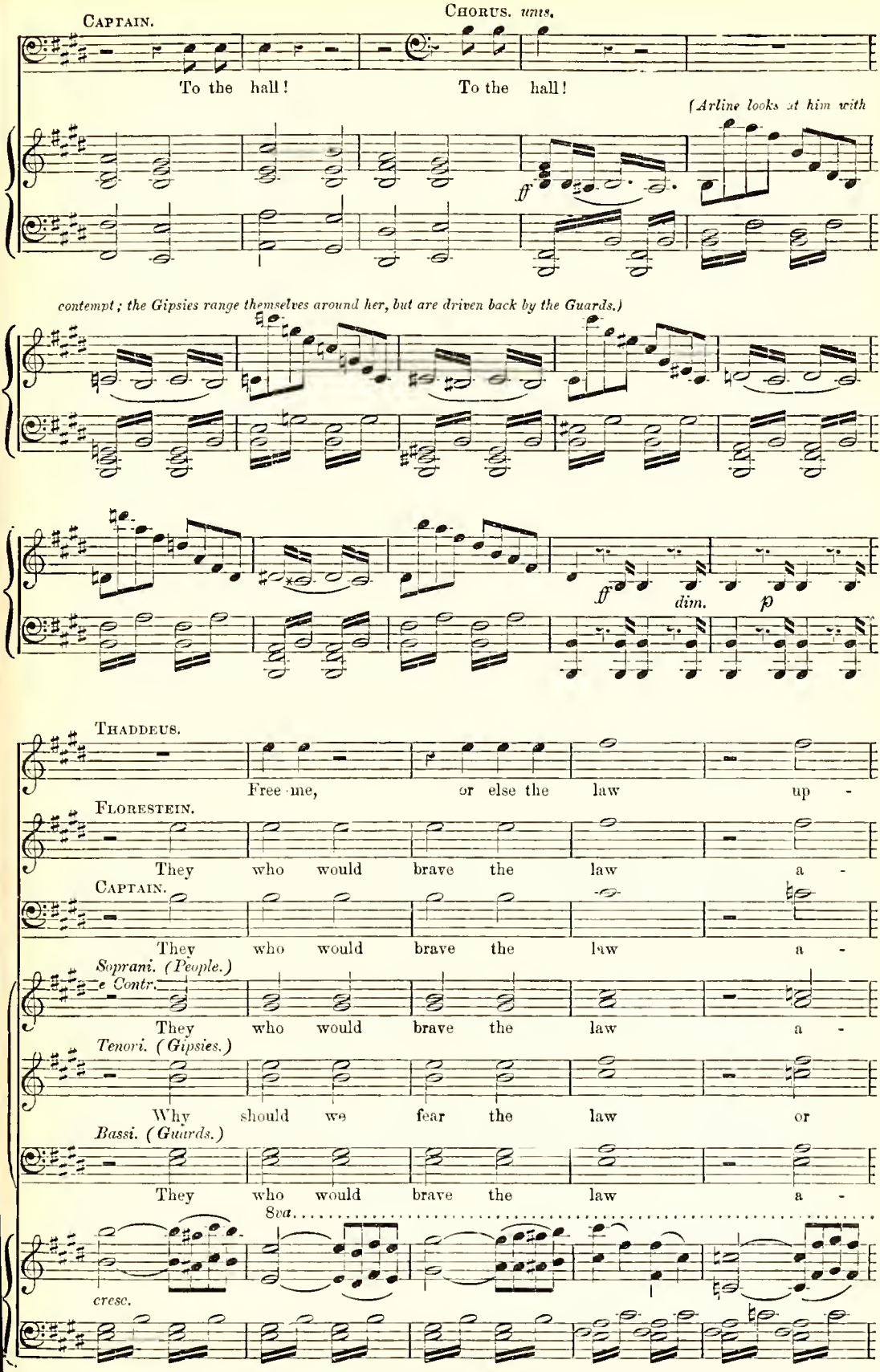
"her or her accomplices of having robbed me."

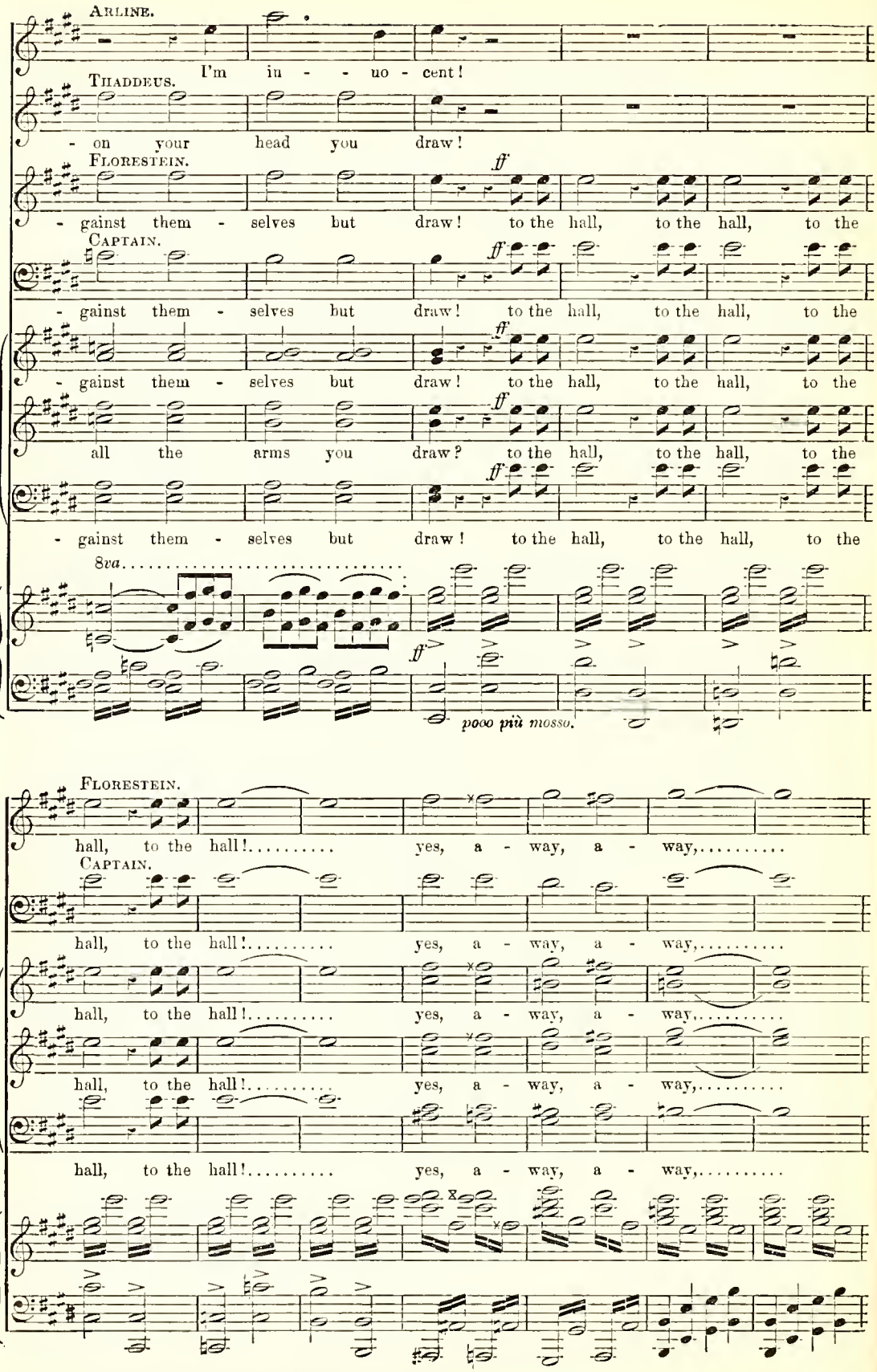
CHORUS.

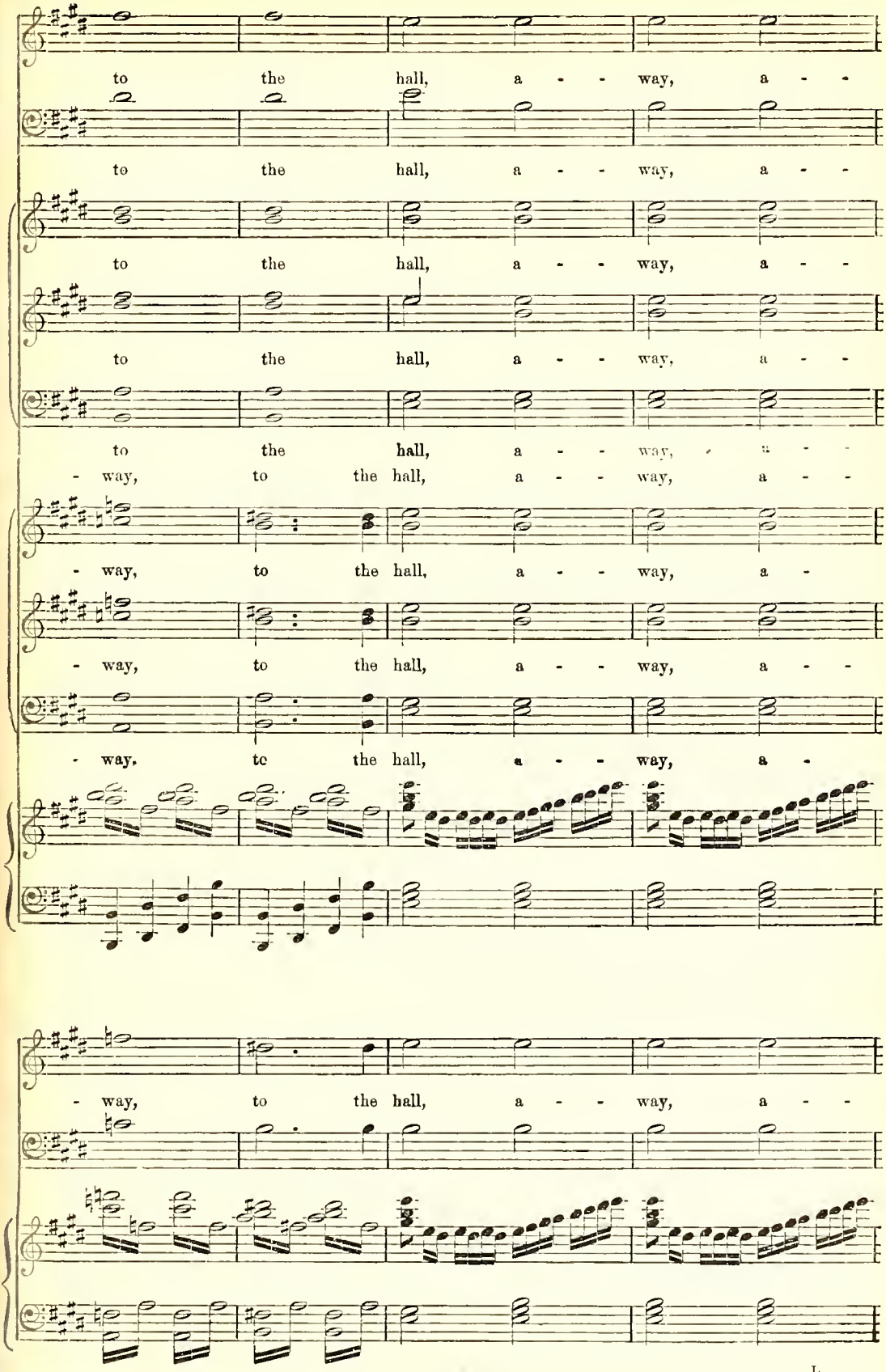


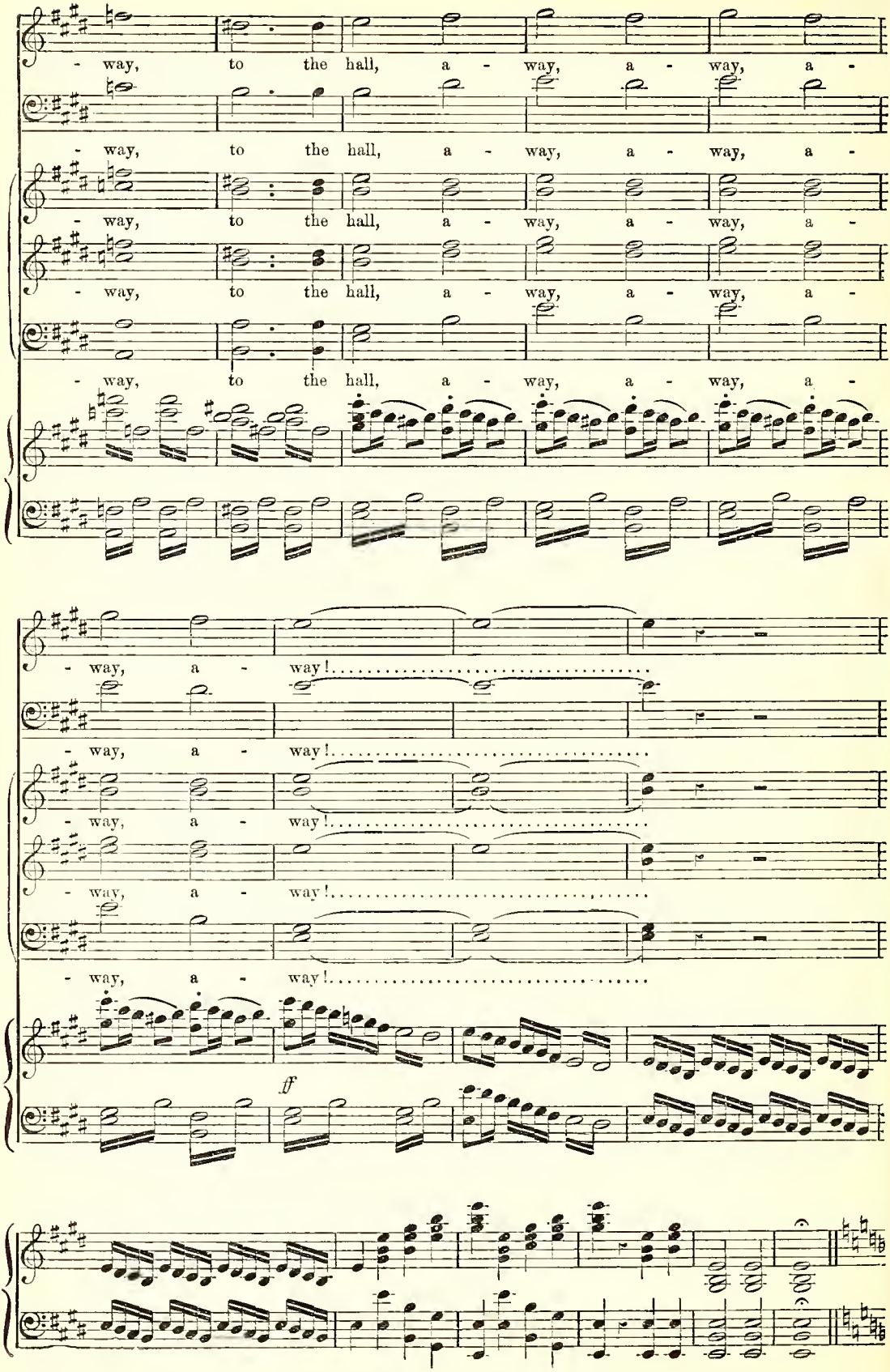

let us know the right, and shame on the guil - ty one a - light!
let us know the right, and shame on the guil - ty one a - light!
let us know the right, and shame on the guil - ty one a - light!
f pp
p THADDEUS.
He who a hand on her would lay, through my
pp
heart must force his way.
Tear them a-sund-er, but still pro -
Tear them a-snnd-er, bnt still pro -
Tear them a-sund-er, but still pro -
cresc.

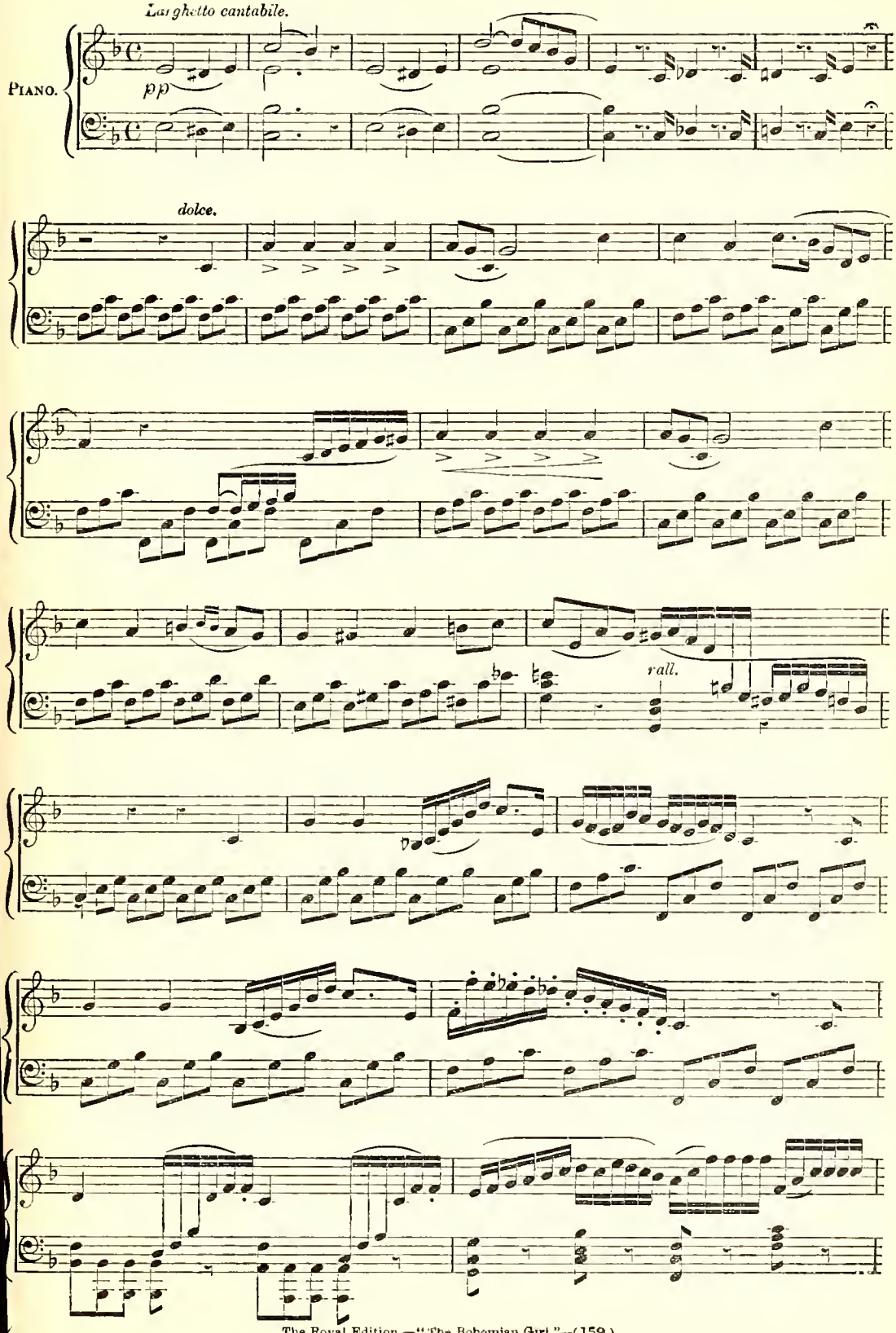

ARLINE.
To
tect un - til they can prove what they sus - pect!
- tect un - til they can prove what they sus - pect!
- tect un - til they can prove what they sus - pect!
cresc.
all who their be - lief have lent, Heav'n can at -
8va
cresc.
FLORESTEIN.
- test I'm in - no - cent.
There stands the cul-prit.
8va
ff
p
on you I call;
con - duct her a - way to the hall!
p

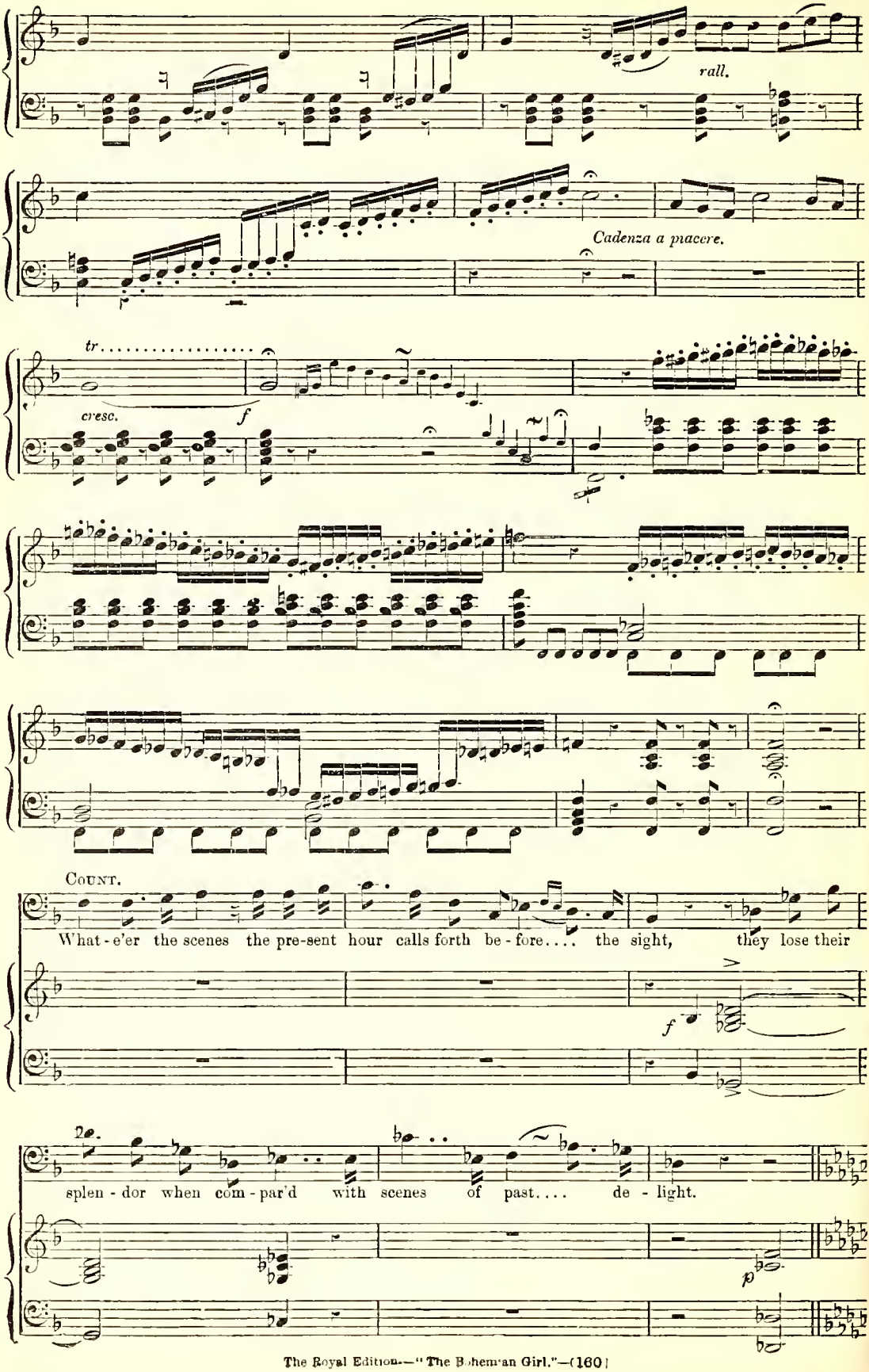

Captain.
Chorus. *unis.*
To the hall!
To the hall!
(*Arline looks at him with*
ff
contempt; the Gipsies range themselves around her, but are driven back by the Guards.)
ff
dim.
p
Thaddeus.
Free me, or else the law up -
Florestein.
They who would brave the law a -
Captain.
They who would brave the law a -
Soprani. (People.)
e Contr.
They who would brave the law a -
Tenori. (Gipsies.)
Why should we fear the law or
Bassi. (Guards.)
They who would brave the law a -
8*va*
cresc.

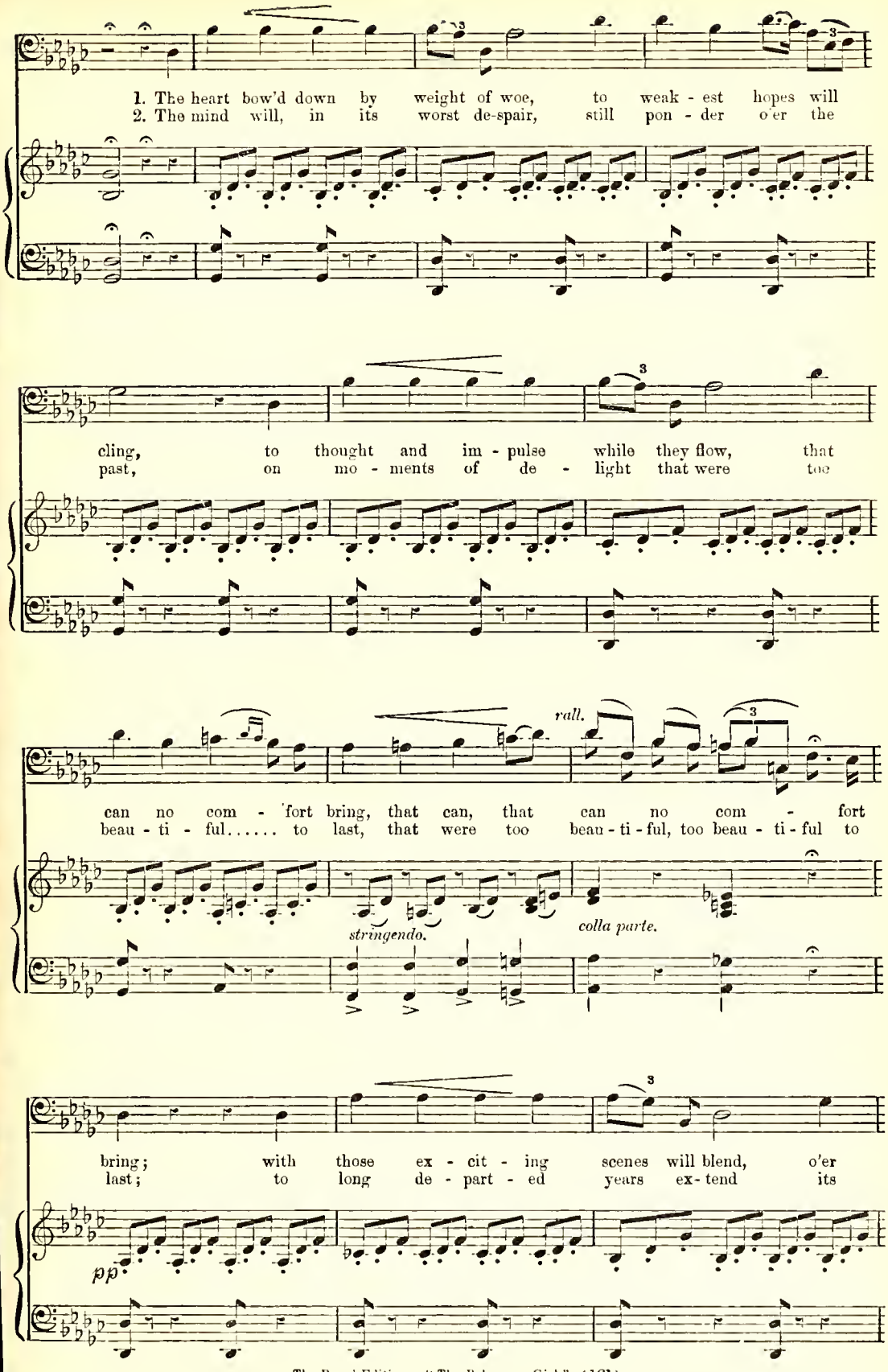

ARLINE.
I'm in - - uo - cent!
THADDEUS.
- on your head you draw!
FLORESTEIN.
- gainst them - selves but draw! to the hall, to the hall, to the
CAPTAIN.
- gainst them - selves but draw! to the hall, to the hall, to the
- gainst them - selves but draw! to the hall, to the hall, to the
all the arms you draw? to the hall, to the hall, to the
- gainst them - selves but draw! to the hall, to the hall, to the
8va
ff
poco più mosso.
FLORESTEIN.
hall, to the hall!..... yes, a - way, a - way,.....
CAPTAIN.
hall, to the hall!..... yes, a - way, a - way,.....
hall, to the hall!..... yes, a - way, a - way,.....
hall, to the hall!..... yes, a - way, a - way,.....

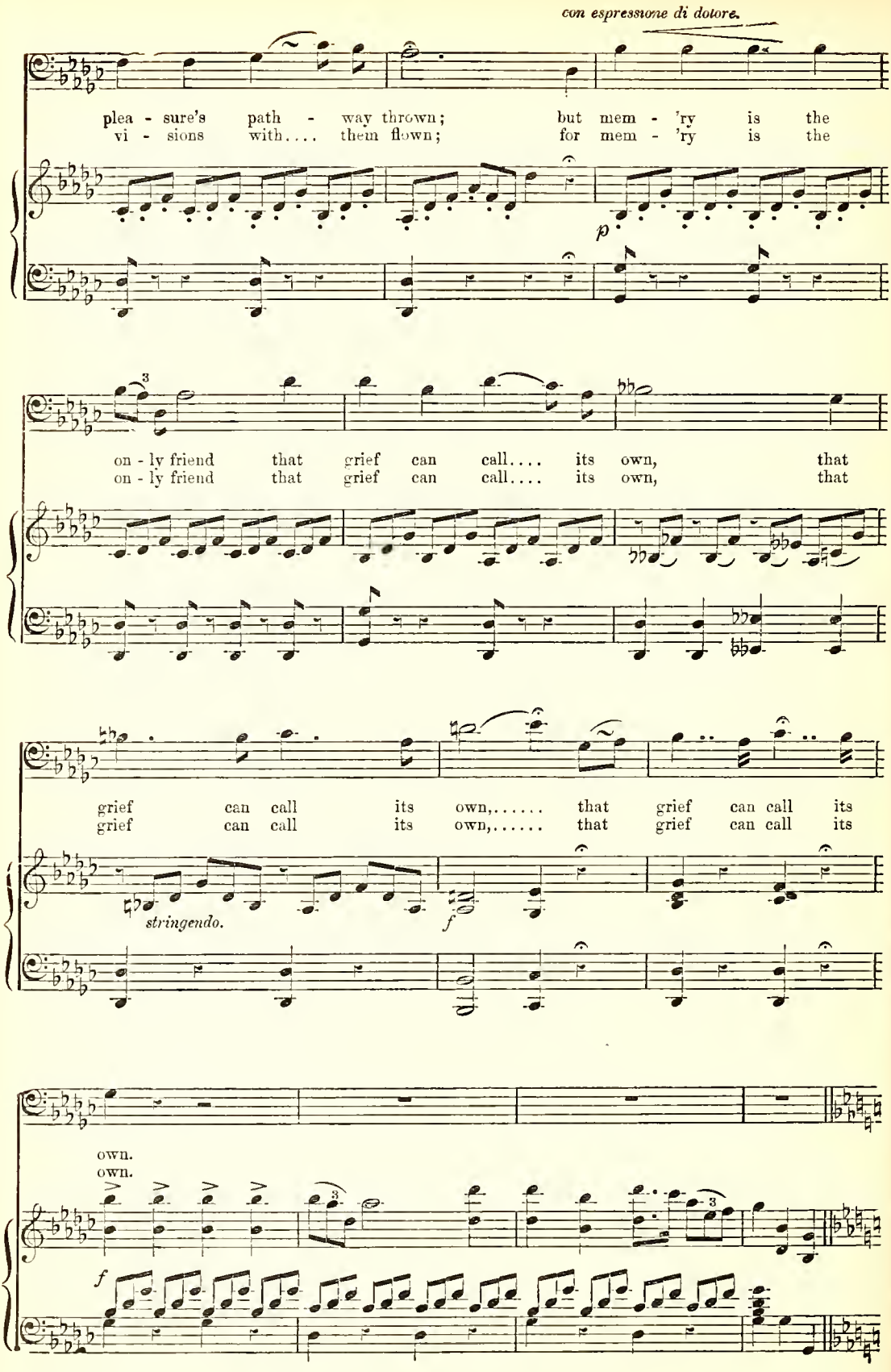

to the hall, a - - way, a - -
to the hall, a - - way, a - -
to the hall, a - - way, a - -
to the hall, a - - way, a - -
to the hall, a - - way, a - -
- way, to the hall, a - - way, a - -
- way, to the hall, a - - way, a -
- way, to the hall, a - - way, a - -
- way, to the hall, a - - way, a -
- way, to the hall, a - - way, a - -


- way, to the hall, a - way, a - way, a -
- way, to the hall, a - way, a - way, a -
- way, to the hall, a - way, a - way, a -
- way, to the hall, a - way, a - way, a -
- way, to the hall, a - way, a - way, a -
- way, a - way!
- way, a - way!
- way, a - way!
- way, a - way!
- way, a - way!
ff

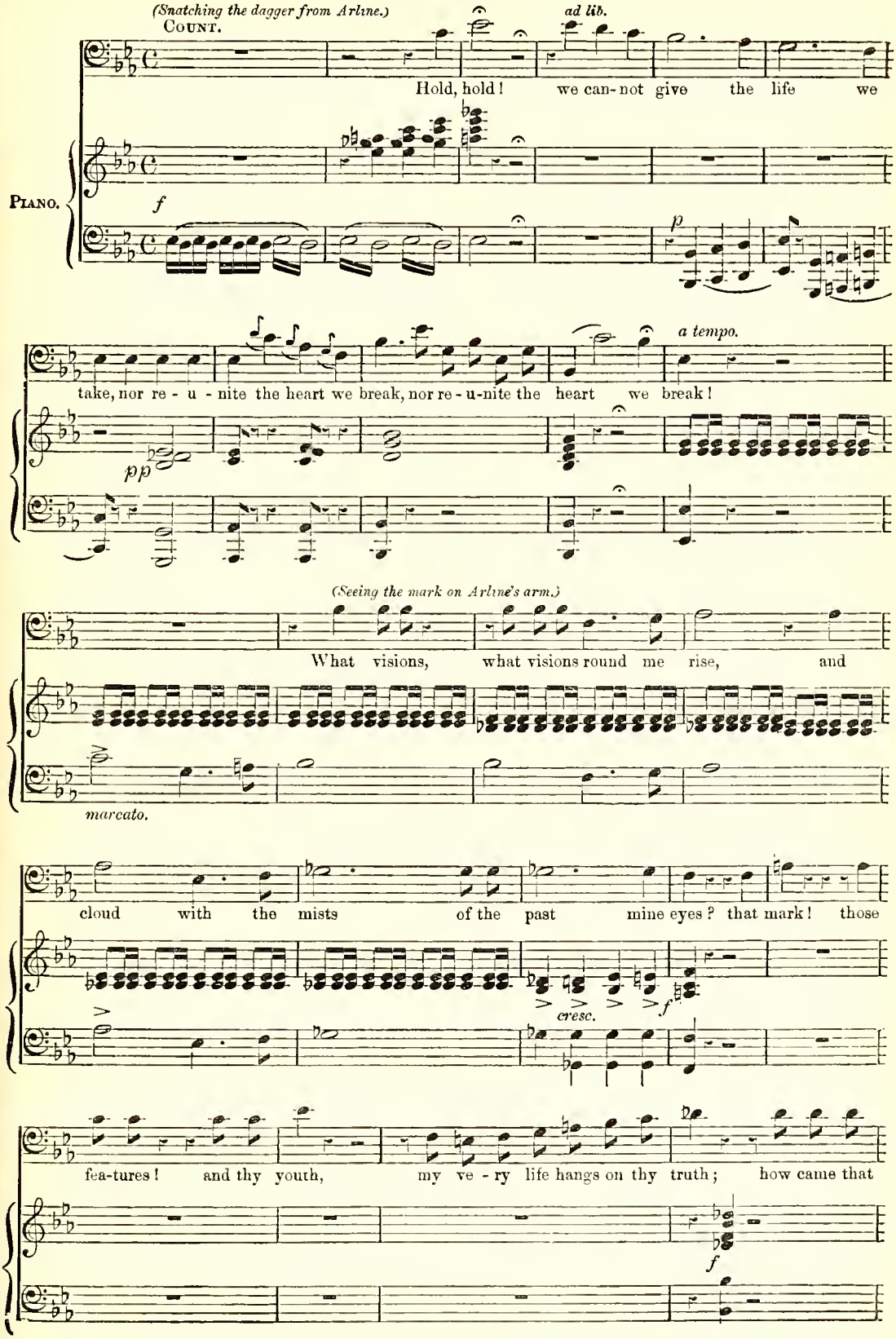

Larghetto cantabile.
Piano.
pp
dolce.
rall.

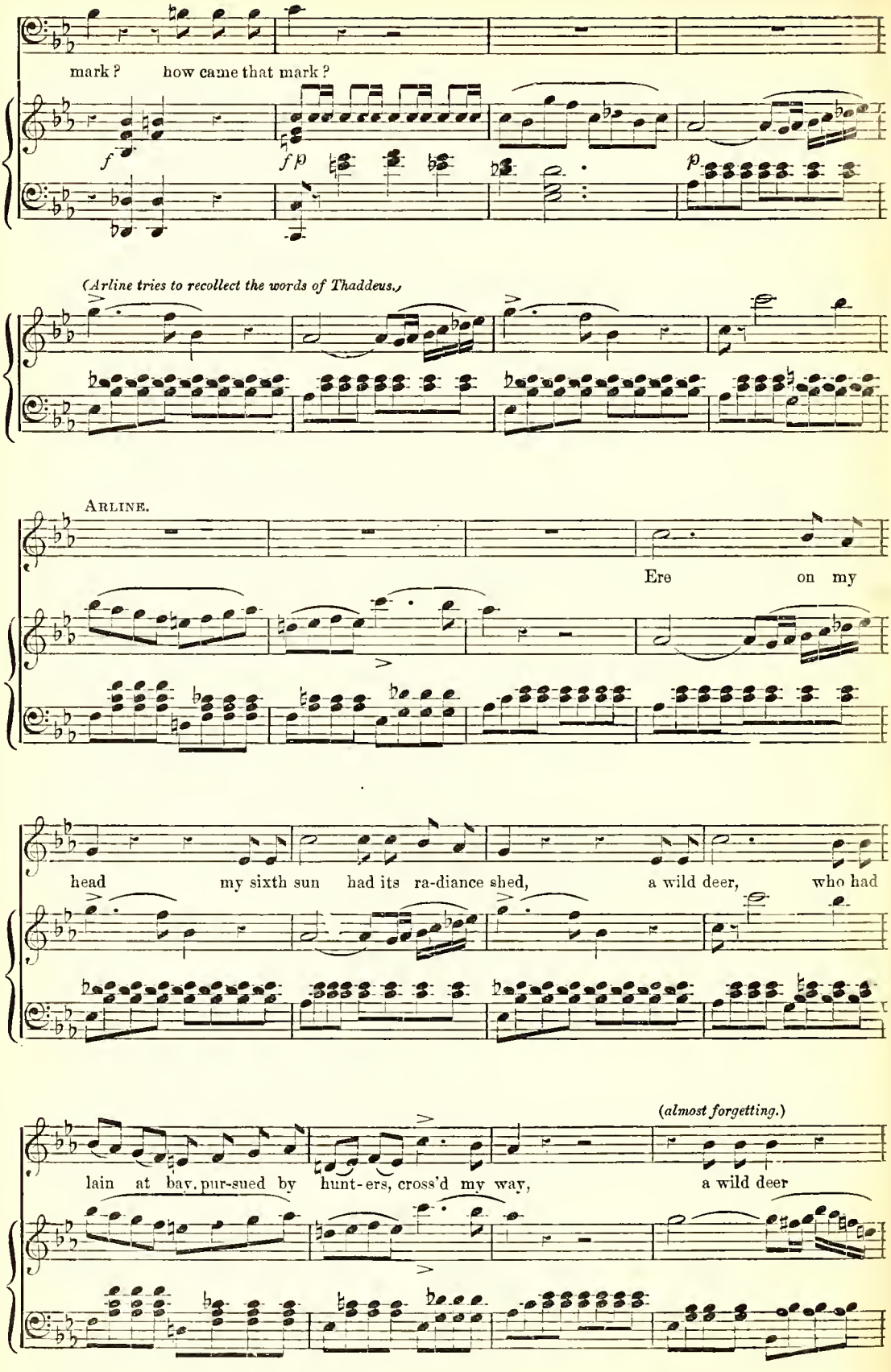

rall.
Cadenza a piacere.
tr
cresc.
f
Count.
What-e'er the scenes the pre-sent hour calls forth be-fore.... the sight, they lose their
f
splen-dor when com-par'd with scenes of past.... de-light.
p

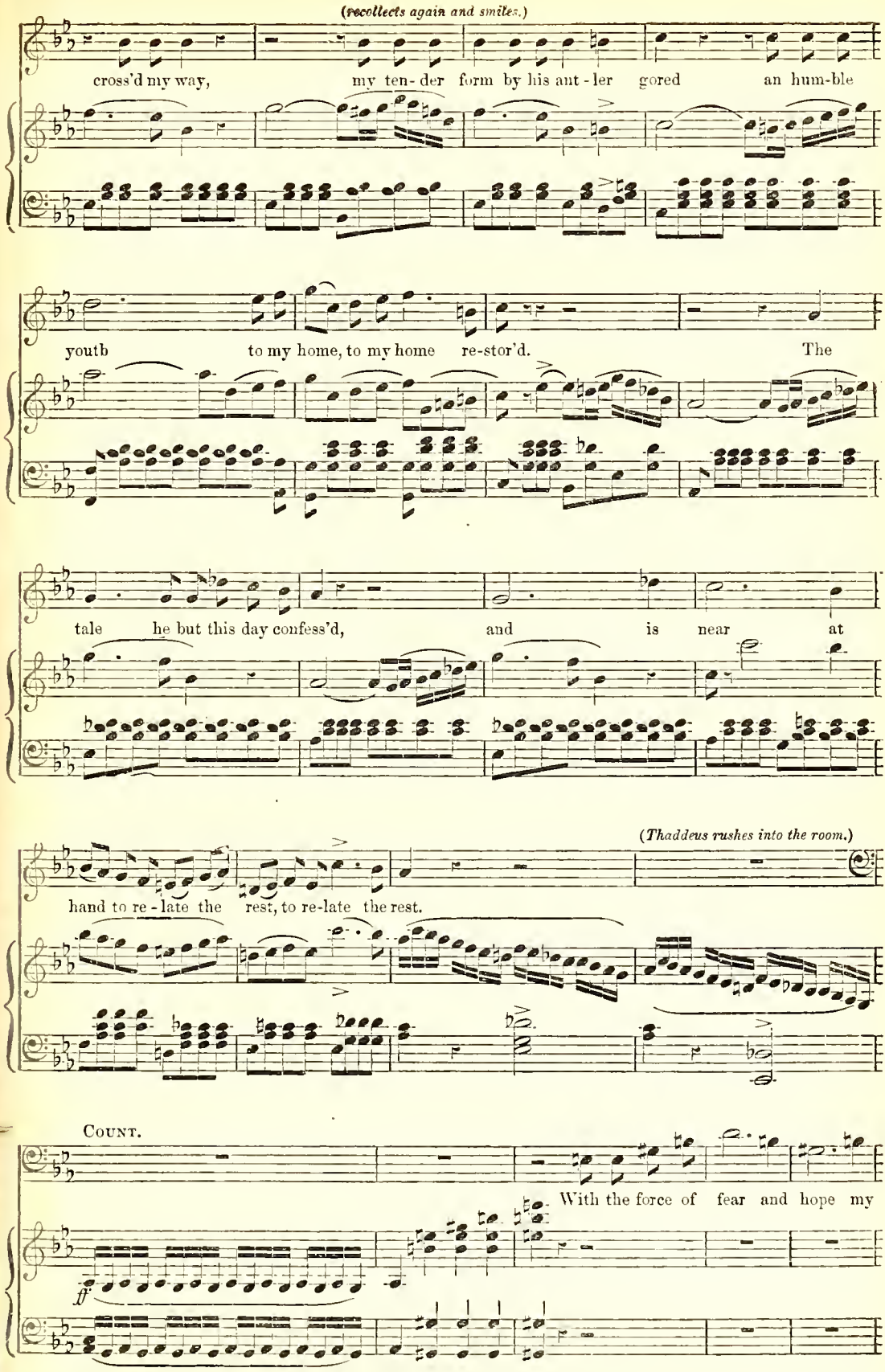

1. The heart bow'd down by weight of woe, to weak - est hopes will
2. The mind will, in its worst de-spair, still pon - der o'er the
cling, to thought and im - pulse while they flow, that
past, on mo - ments of de - light that were too
rall.
can no com - fort bring, that can, that can no com - fort
beau - ti - ful..... to last, that were too beau - ti - ful, too beau - ti - ful to
stringendo.
colla parte.
bring; with those ex - cit - ing scenes will blend, o'er
last; to long de - part - ed years ex - tend its
pp

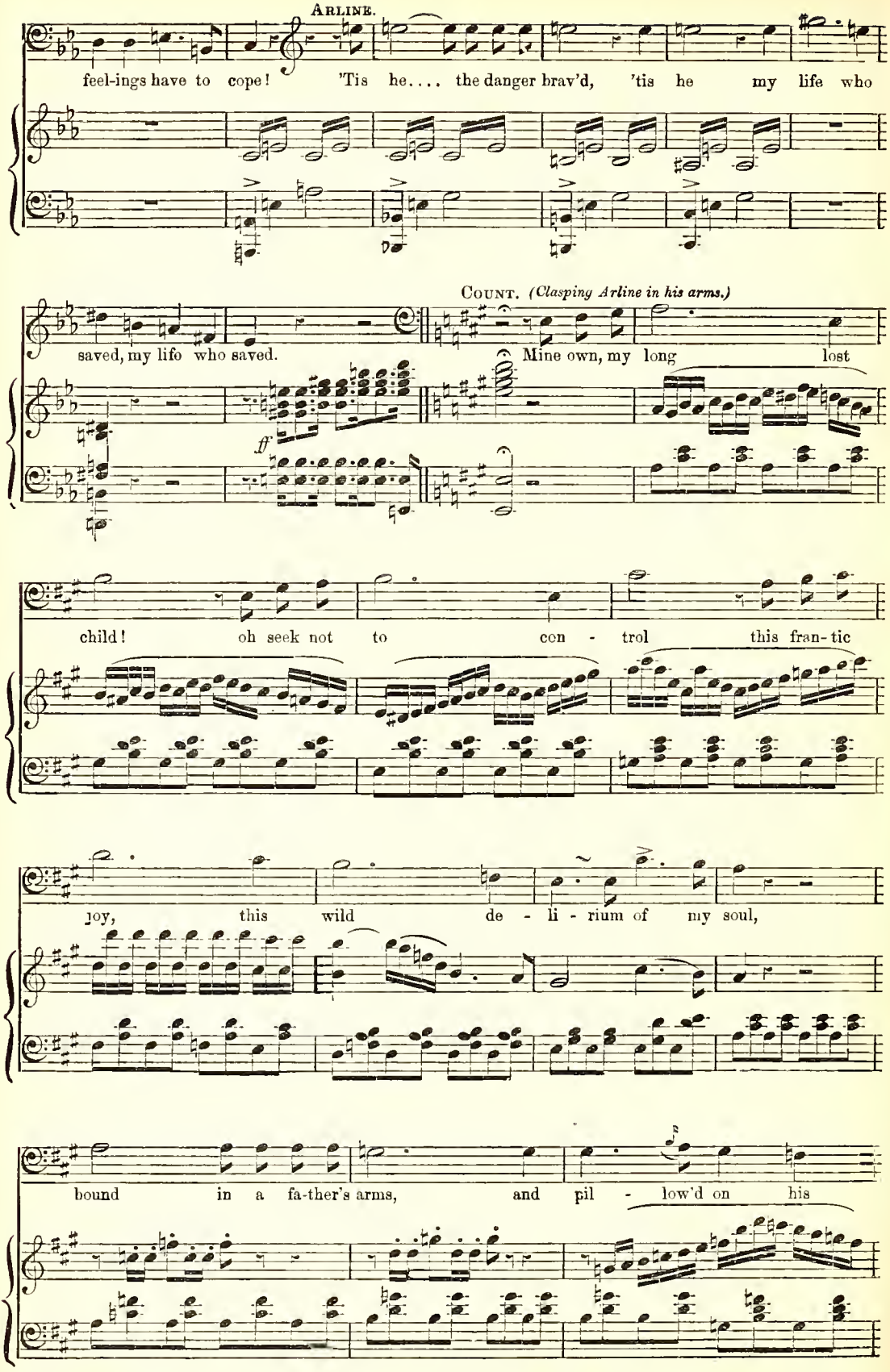

con espressione di dolore.
plea - sure's path - way thrown; but mem - 'ry is the
vi - sions with.... them flown; for mem - 'ry is the
p
on - ly friend that grief can call.... its own, that
on - ly friend that grief can call.... its own, that
grief can call its own,..... that grief can call its
grief can call its own,..... that grief can call its
stringendo.
f
own.
own.
f

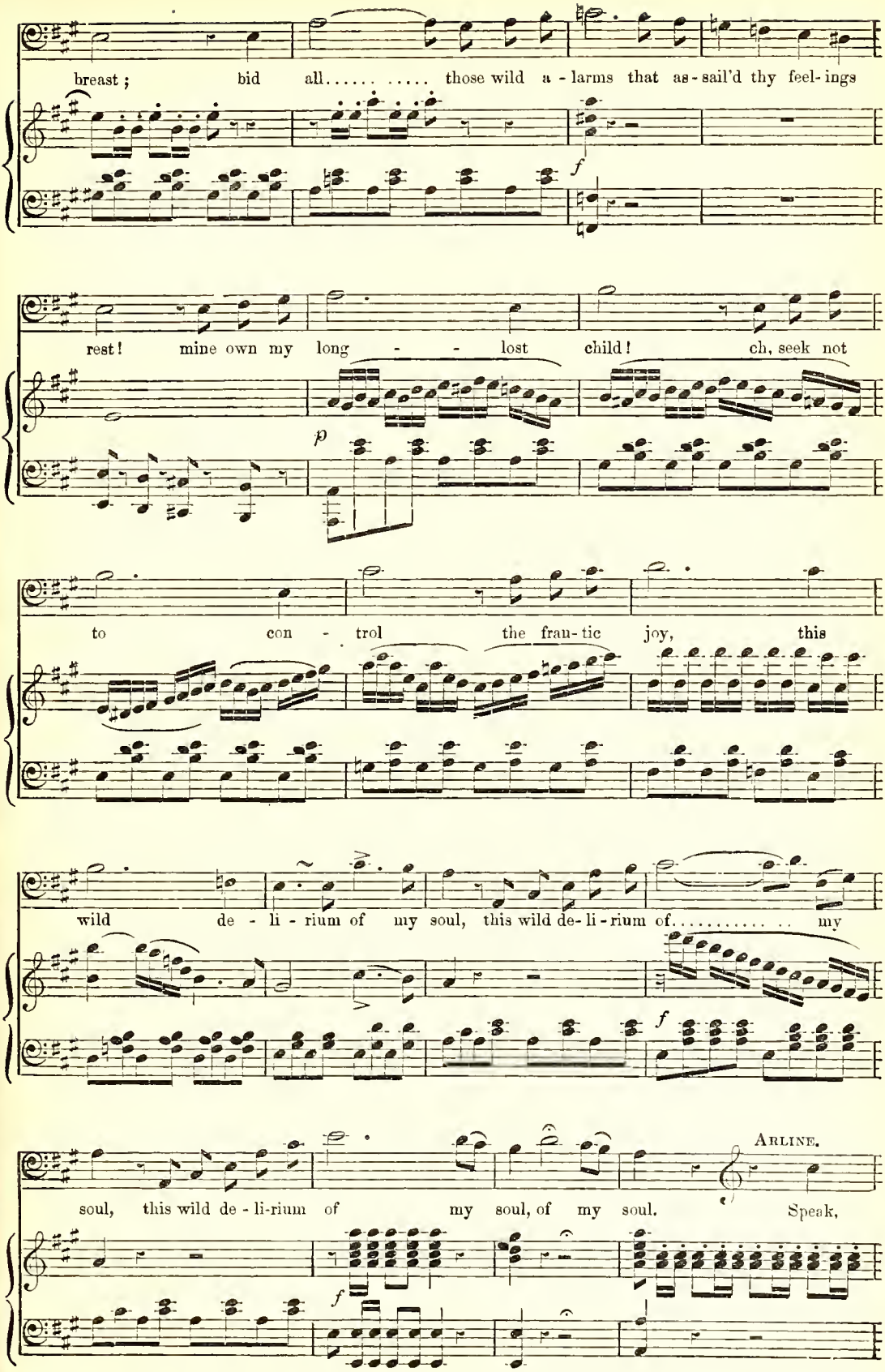
FINALE TO ACT II.

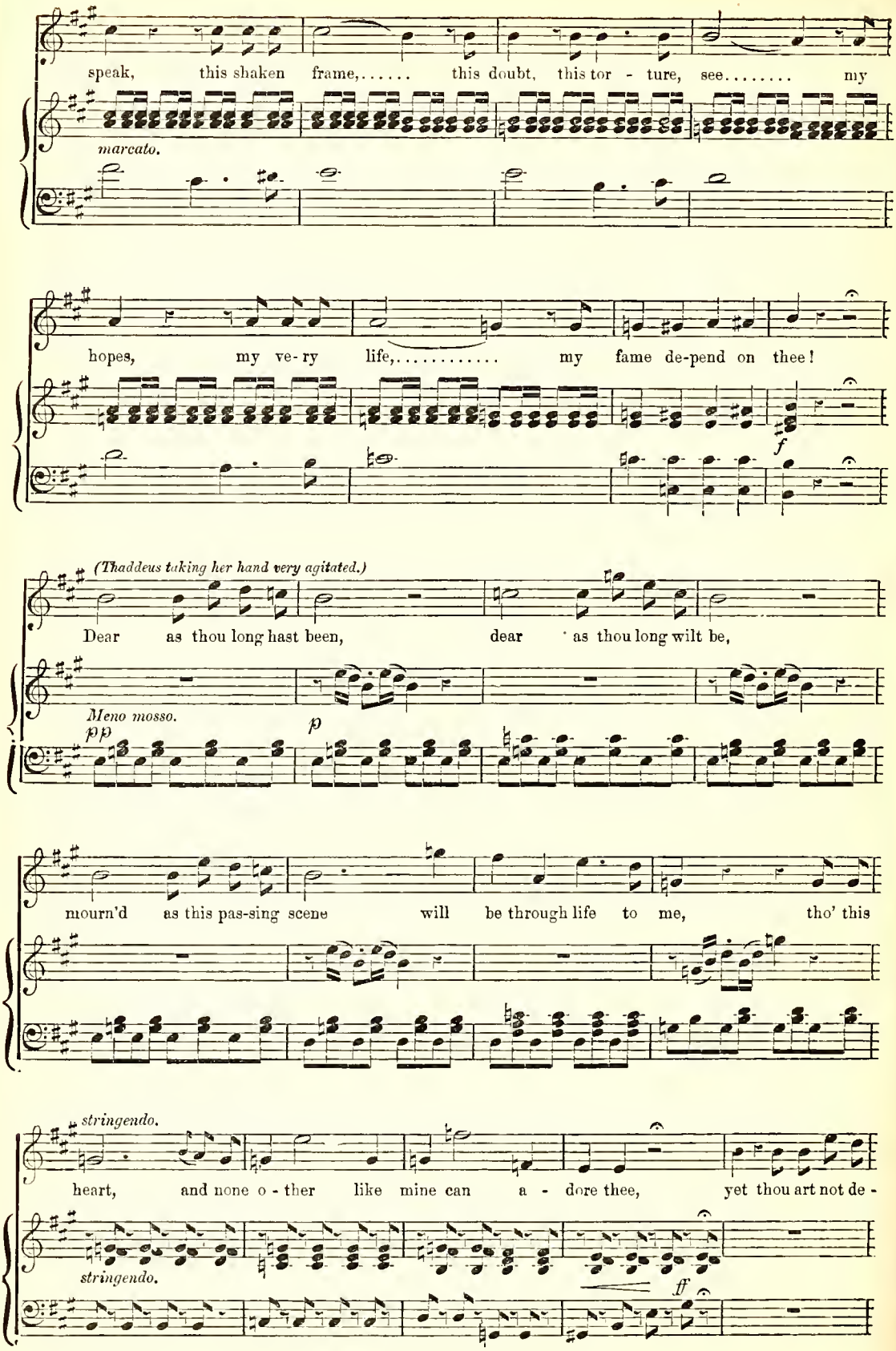


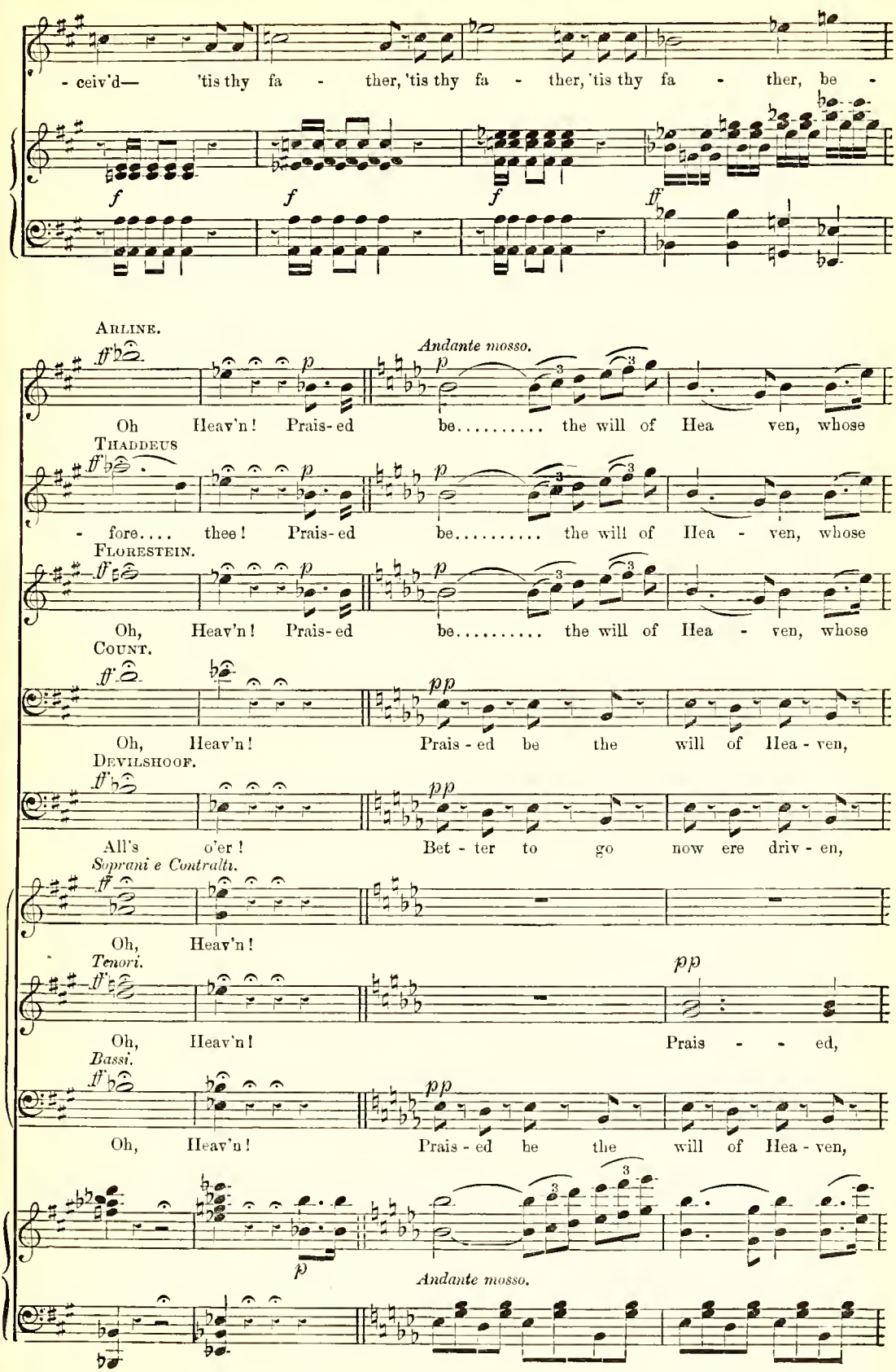

mark? how came that mark?
f
f p
p
(Arline tries to recollect the words of Thaddeus.)
ARLINE.
Ere on my
head my sixth sun had its ra-diance shed, a wild deer, who had
(almost forgetting.)
lain at bay, pur-sued by hunt-ers, cross'd my way, a wild deer

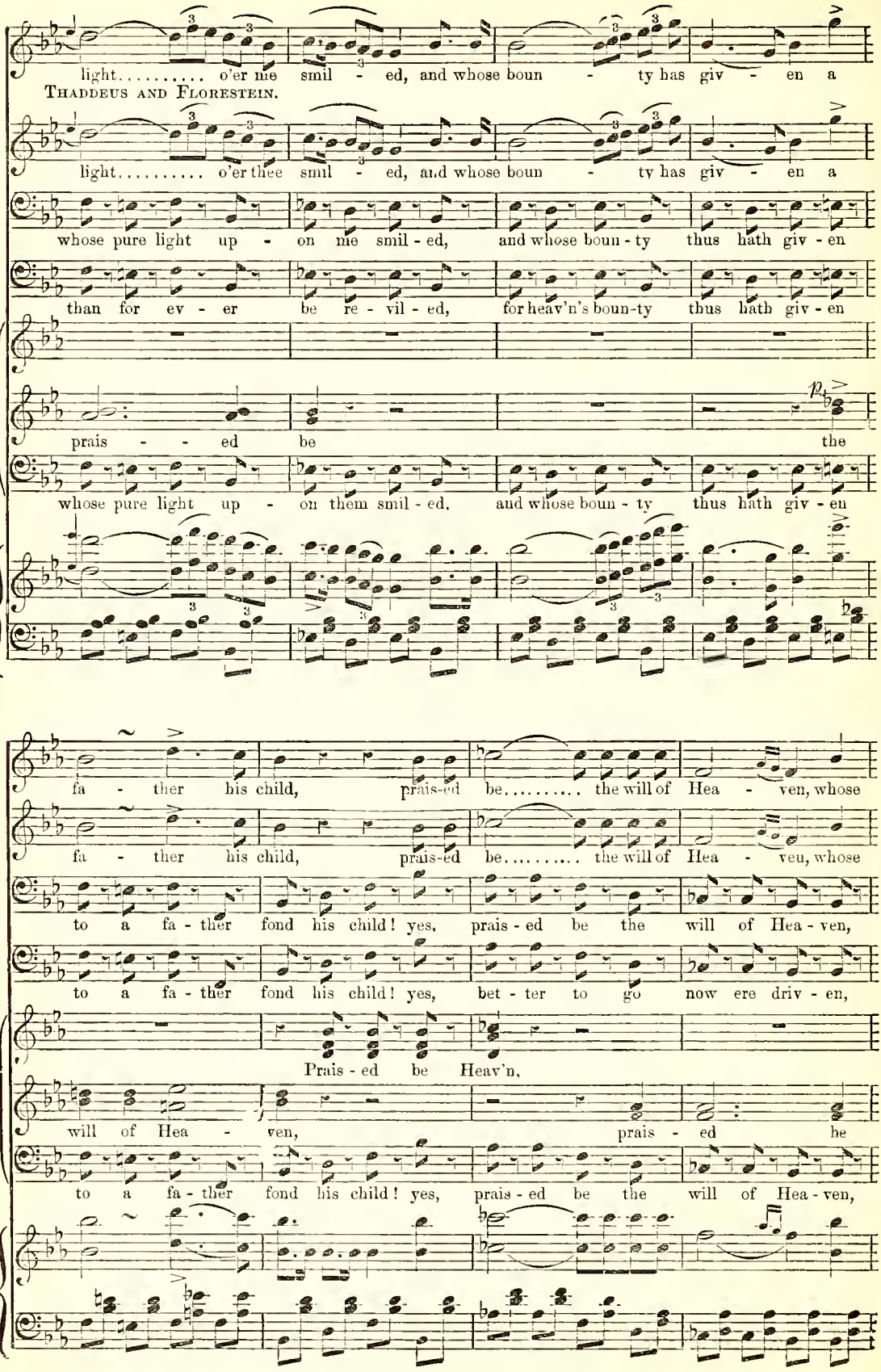

(recollects again and smiles.)
cross'd my way, my ten-der form by his ant-ler gored an hum-ble
youth to my home, to my home re-stor'd. The
tale he but this day confess'd, and is near at
(Thaddeus rushes into the room.)
hand to re-late the rest, to re-late the rest.
Count.
With the force of fear and hope my
ff

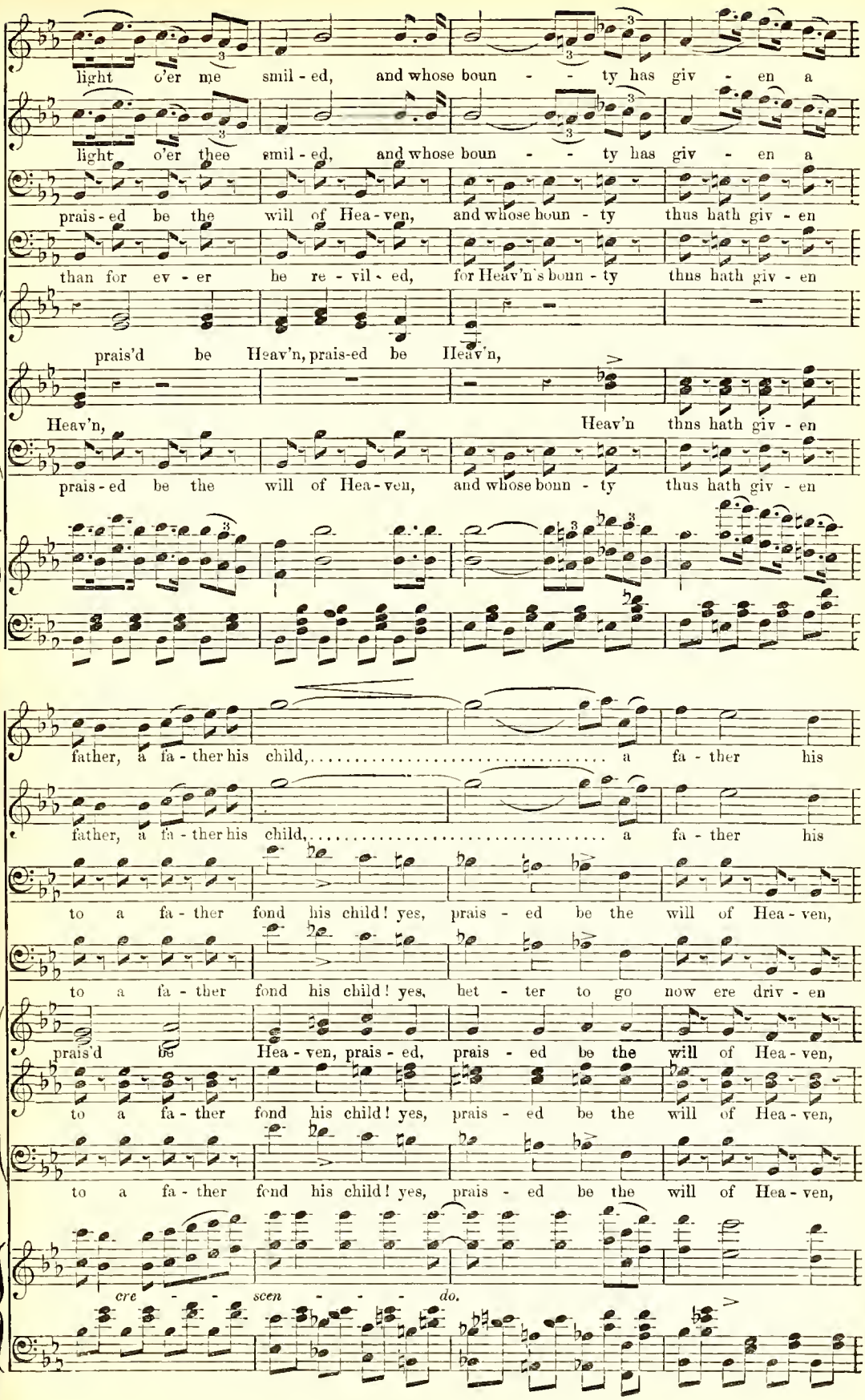

ARLINE.
feel-ings have to cope! 'Tis he.... the danger brav'd, 'tis he my life who
COUNT. (Clasping Arline in his arms.)
saved, my life who saved. Mine own, my long lost
ff
child! oh seek not to con - trol this fran-tic
joy, this wild de - li - rium of my soul,
bound in a fa-ther's arms, and pil - low'd on his

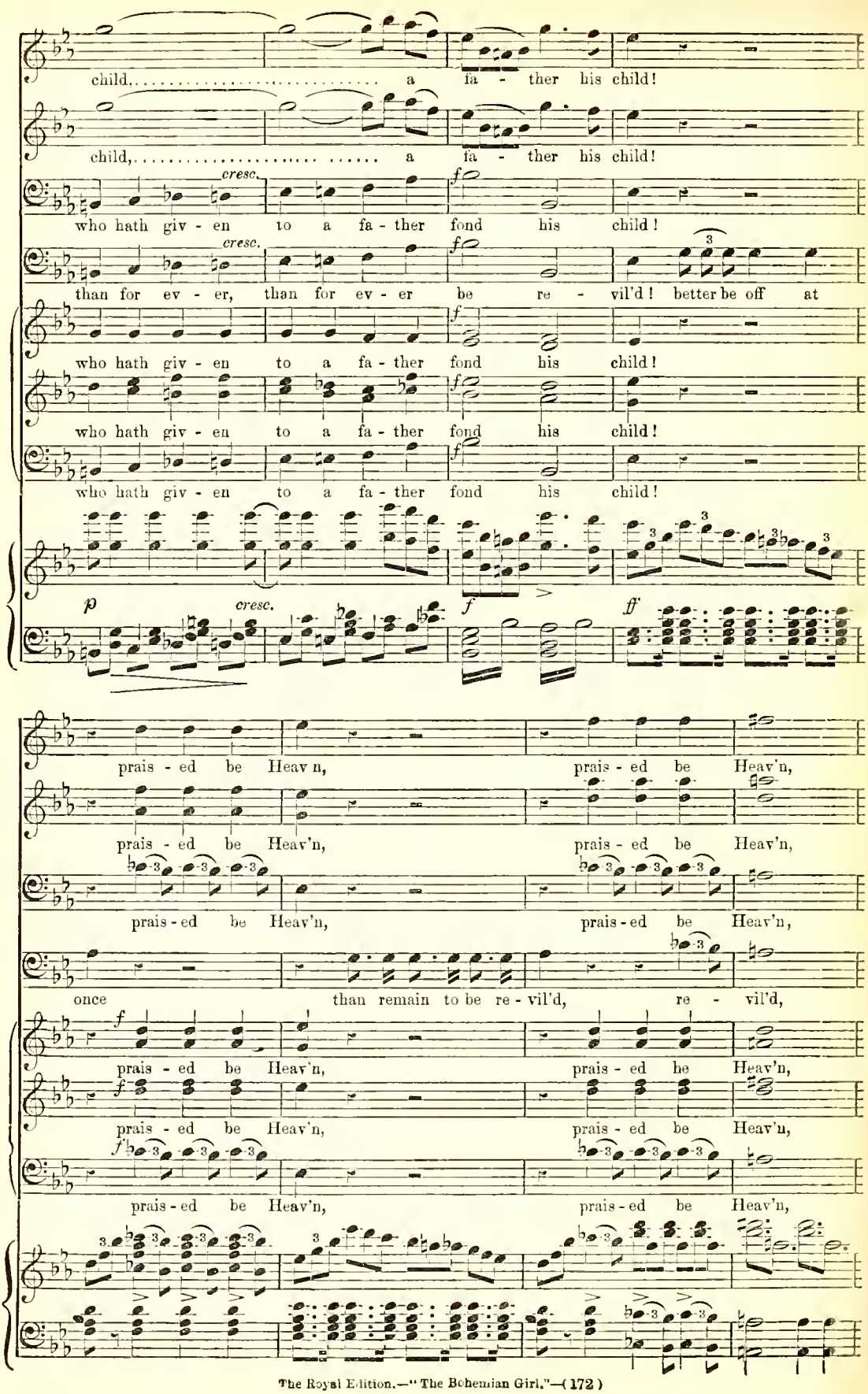

breast ; bid all..... ..... those wild a - larms that as - sail'd thy feel- ings
f
rest ! mine own my long - - lost child ! ch, seek not
p
to con - trol the frau- tic joy, this
wild de - li - rium of my soul, this wild de- li - rium of..... .. my
f
ARLINE.
soul, this wild de - li-rium of my soul, of my soul. Speak,
f

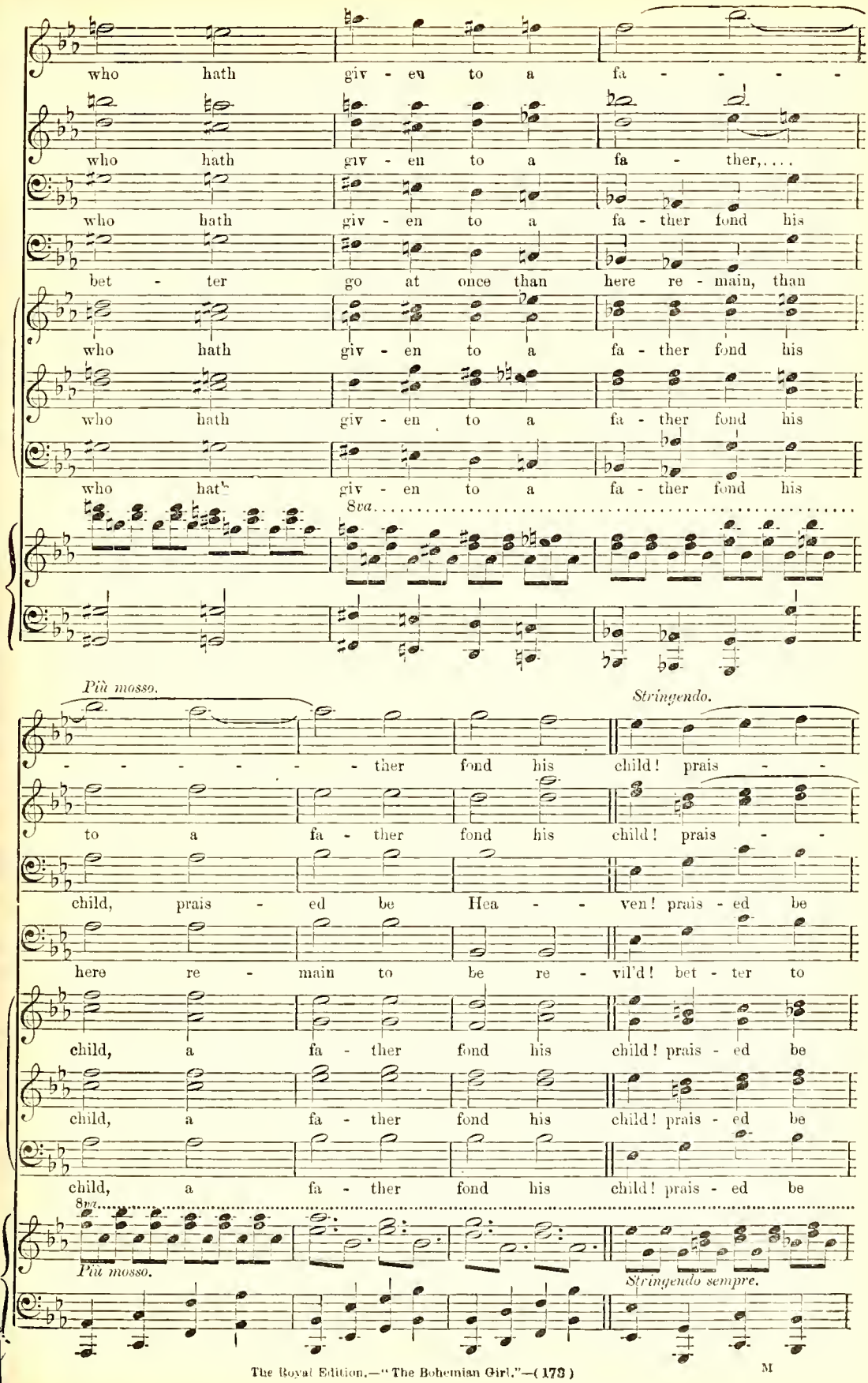

speak, this shaken frame,..... this doubt, this tor - ture, see..... my
marcato.
hopes, my ve-ry life,..... my fame de-pend on thee!
f
(Thaddeus taking her hand very agitated.)
Dear as thou long hast been, dear as thou long wilt be,
Meno mosso.
pp
p
mourn'd as this pas-sing scene will be through life to me, tho' this
stringendo.
heart, and none o - ther like mine can a - dore thee, yet thou art not de -
stringendo.
ff

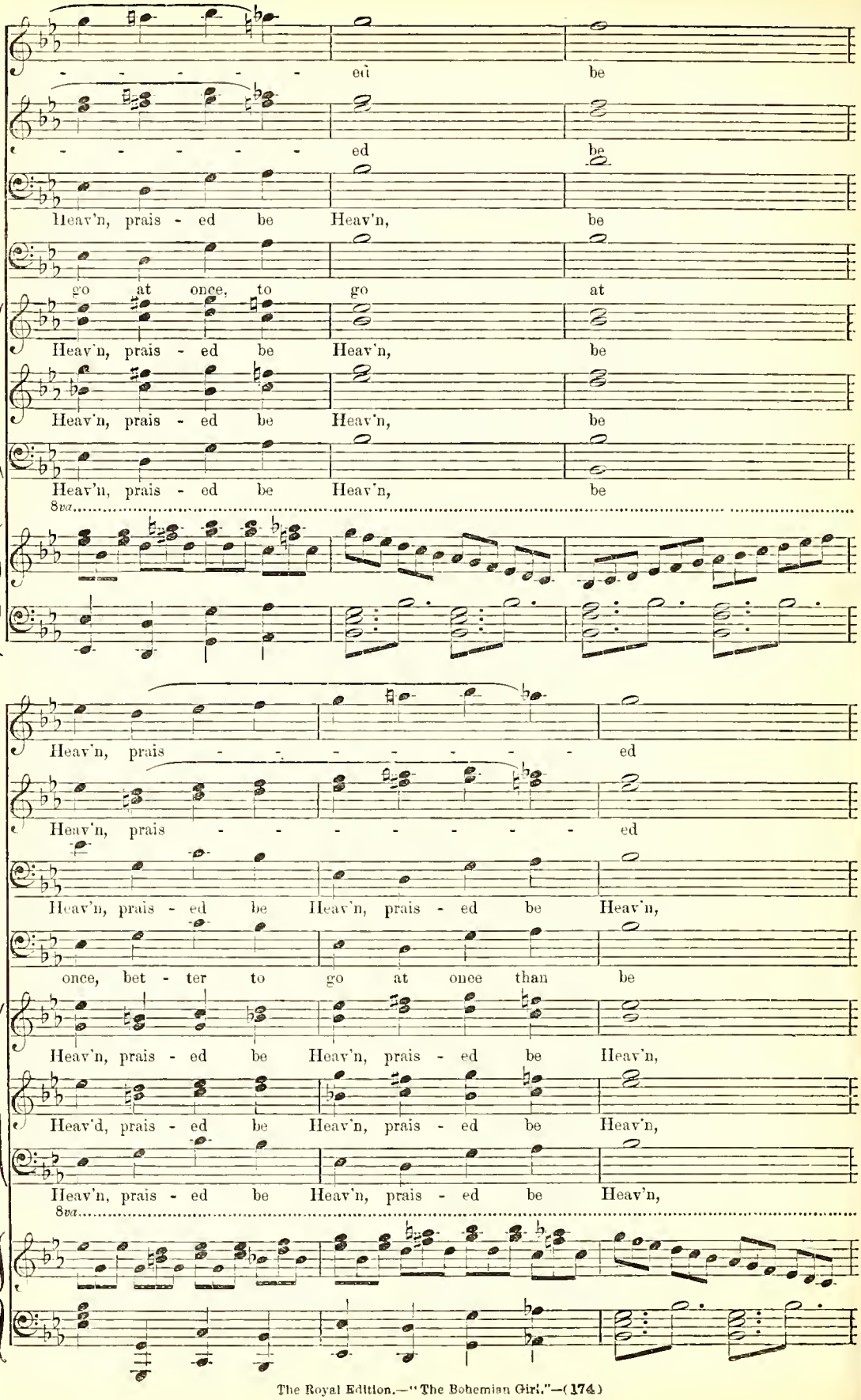

- ceiv'd— 'tis thy fa - ther, 'tis thy fa - ther, 'tis thy fa - ther, be -
f
f
f
ff
Arline.
ff
p
Andante mosso.
p
Oh Heav'n! Prais-ed be..... the will of Hea ven, whose
Thaddeus
ff
p
p
- fore.... thee! Prais-ed be..... the will of Hea - ven, whose
Florestein.
ff
p
p
Oh, Heav'n! Prais-ed be..... the will of Hea - ven, whose
Count.
ff
pp
Oh, Heav'n! Prais - ed be the will of Hea - ven,
Devilshoof.
ff
pp
All's o'er! Bet - ter to go now ere driv - en,
Soprani e Contralti.
ff
Oh, Heav'n!
Tenori.
ff
pp
Oh, Heav'n! Prais - - ed,
Bassi.
ff
pp
Oh, Heav'n! Prais - ed be the will of Hea - ven,
p
Andante mosso.

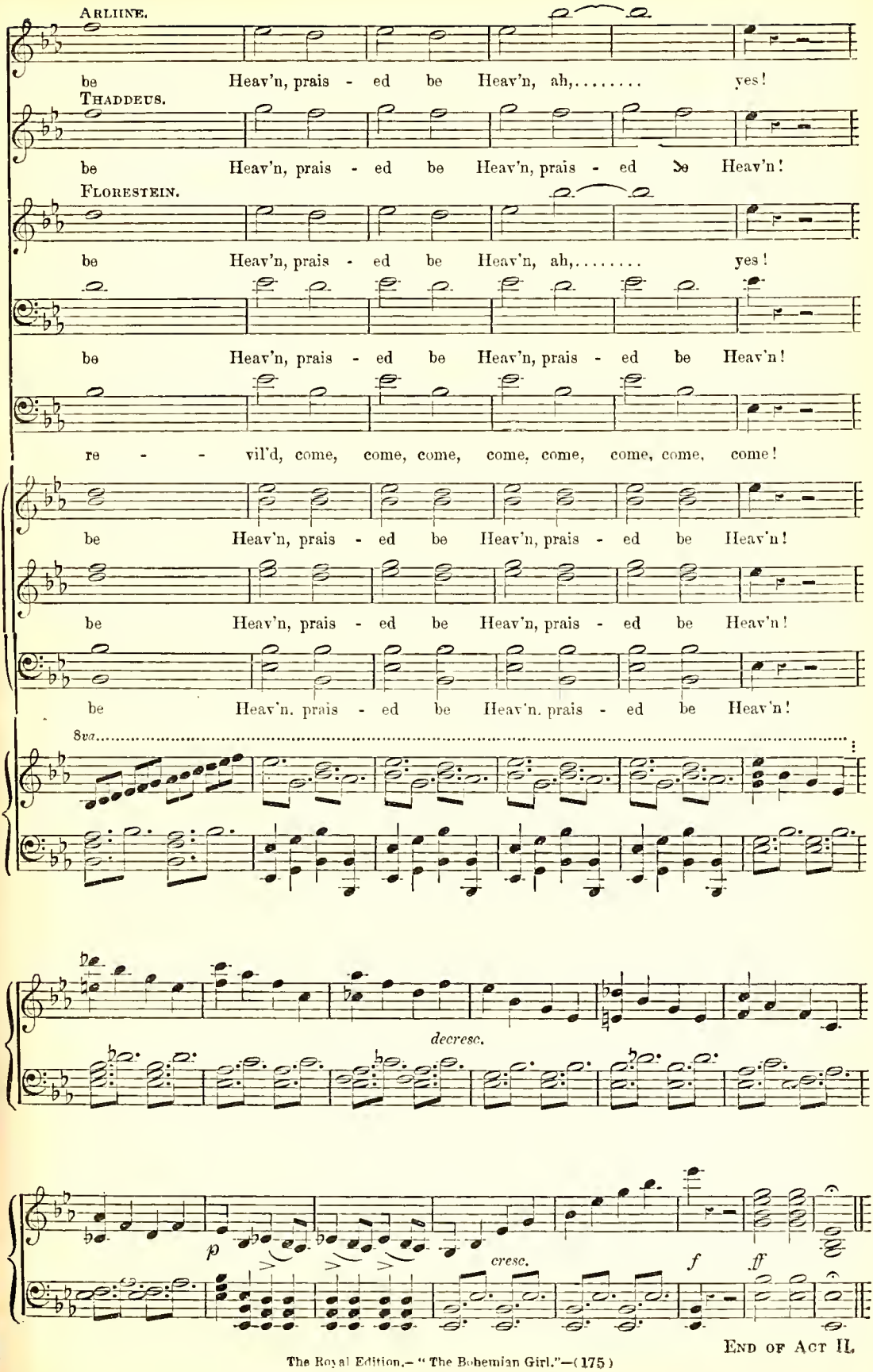

light..... o'er me smil - ed, and whose boun - ty has giv - en a
THADDEUS AND FLORESTEIN.
light..... o'er thee smil - ed, and whose boun - ty has giv - en a
whose pure light up - on me smil - ed, and whose boun - ty thus hath giv - en
than for ev - er be re - vil - ed, for heav'n's boun-ty thus hath giv - en
prais - - ed be the
whose pure light up - on them smil - ed, and whose boun - ty thus hath giv - en
fa - ther his child, prais-ed be..... the will of Hea - ven, whose
fa - ther his child, prais-ed be..... the will of Hea - ven, whose
to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,
to a fa - ther fond his child! yes, bet - ter to go now ere driv - en,
Prais - ed be Heav'n,
will of Hea - ven, prais - ed he
to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,


light o'er me smil - ed, and whose boun - - ty has giv - en a
light o'er thee smil - ed, and whose boun - - ty has giv - en a
prais - ed be the will of Hea - ven, and whose boun - ty thus hath giv - en
than for ev - er be re - vil - ed, for Heav'n's boun - ty thus hath giv - en
prais'd be Heav'n, prais-ed be Heav'n,
Heav'n,
Heav'n thus hath giv - en
prais - ed be the will of Hea - ven, and whose boun - ty thus hath giv - en
father, a fa - ther his child, a fa - ther his
father, a fa - ther his child, a fa - ther his
to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,
to a fa - ther fond his child! yes, bet - ter to go now ere driv - en
prais'd be Hea - ven, prais - ed, prais - ed be the will of Hea - ven,
to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,
to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,
cre - - scen - - - do.


child, a fa - ther his child!
child, a fa - ther his child!
cresc.
f
who hath giv - en to a fa - ther fond his child!
cresc.
f
than for ev - er, than for ev - er be re - vil'd! better be off at
who hath giv - en to a fa - ther fond his child!
who hath giv - en to a fa - ther fond his child!
who hath giv - en to a fa - ther fond his child!
p
cresc.
f
ff
prais - ed be Heav'n, prais - ed be Heav'n,
prais - ed be Heav'n, prais - ed be Heav'n,
prais - ed be Heav'n, prais - ed be Heav'n,
once than remain to be re - vil'd, re - vil'd,
f
prais - ed be Heav'n, prais - ed be Heav'n,
f
prais - ed be Heav'n, prais - ed be Heav'n,
f
prais - ed be Heav'n, prais - ed be Heav'n,

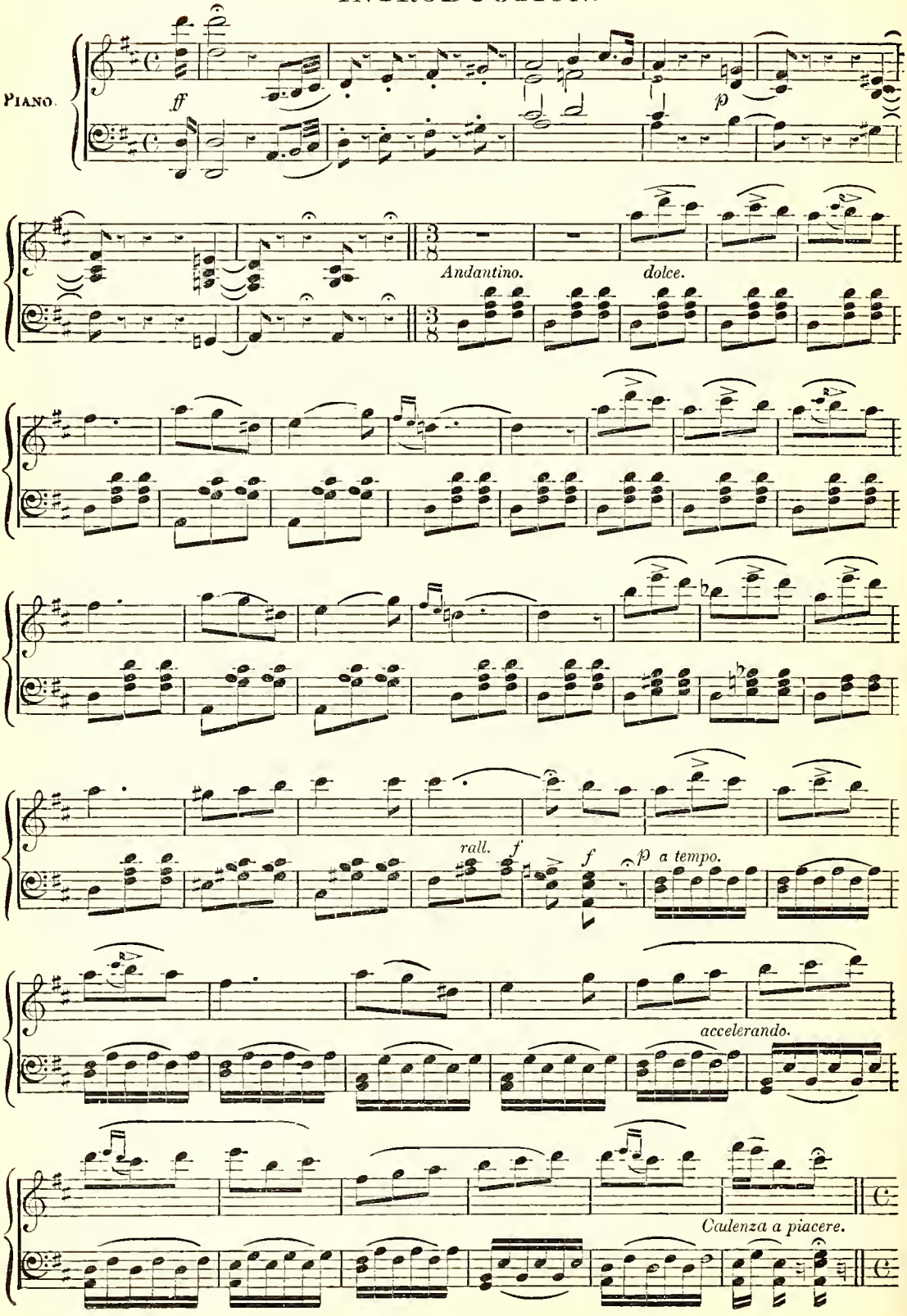

who hath giv - en to a fa - - - - -
who hath giv - en to a fa - ther,....
who hath giv - en to a fa - ther fond his
bet - ter go at once than here re - main, than
who hath giv - en to a fa - ther fond his
who hath giv - en to a fa - ther fond his
who hath giv - en to a fa - ther fond his
8va.
Più mosso.
Stringendo.
- - - - - - - ther fond his child! prais - -
to a fa - ther fond his child! prais - -
child, prais - ed be Hea - - ven! prais - ed be
here re - main to be re - vil'd! bet - ter to
child, a fa - ther fond his child! prais - ed be
child, a fa - ther fond his child! prais - ed be
child, a fa - ther fond his child! prais - ed be
8va.
Più mosso.
Stringendo sempre.

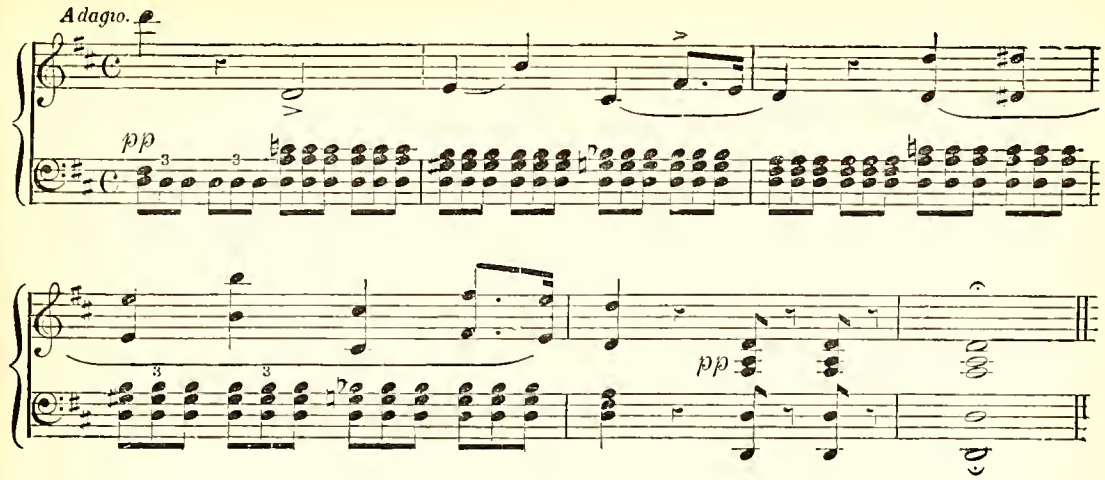

- - - - - - ed be
- - - - - - ed be
Heav'n, prais - ed be Heav'n, be
go at once, to go at
Heav'n, prais - ed be Heav'n, be
Heav'n, prais - ed be Heav'n, be
Heav'n, prais - ed be Heav'n, be
8va
Heav'n, prais - - - - - - - ed
Heav'n, prais - - - - - - - ed
Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,
once, bet - ter to go at onee than be
Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,
Heav'd, prais - ed be Heav'n, prais - ed be Heav'n,
Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,
8va


ARLIINE.
be Heav'n, prais - ed be Heav'n, ah,..... yes!
THADDEUS.
be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!
FLORESTEIN.
be Heav'n, prais - ed be Heav'n, ah,..... yes!
be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!
re - - vil'd, come, come, come, come, come, come, come, come!
be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!
be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!
be Heav'n. prais - ed be Heav'n. prais - ed be Heav'n!
8va
decresc.
p
cresc.
f
ff

END OF ACT II.

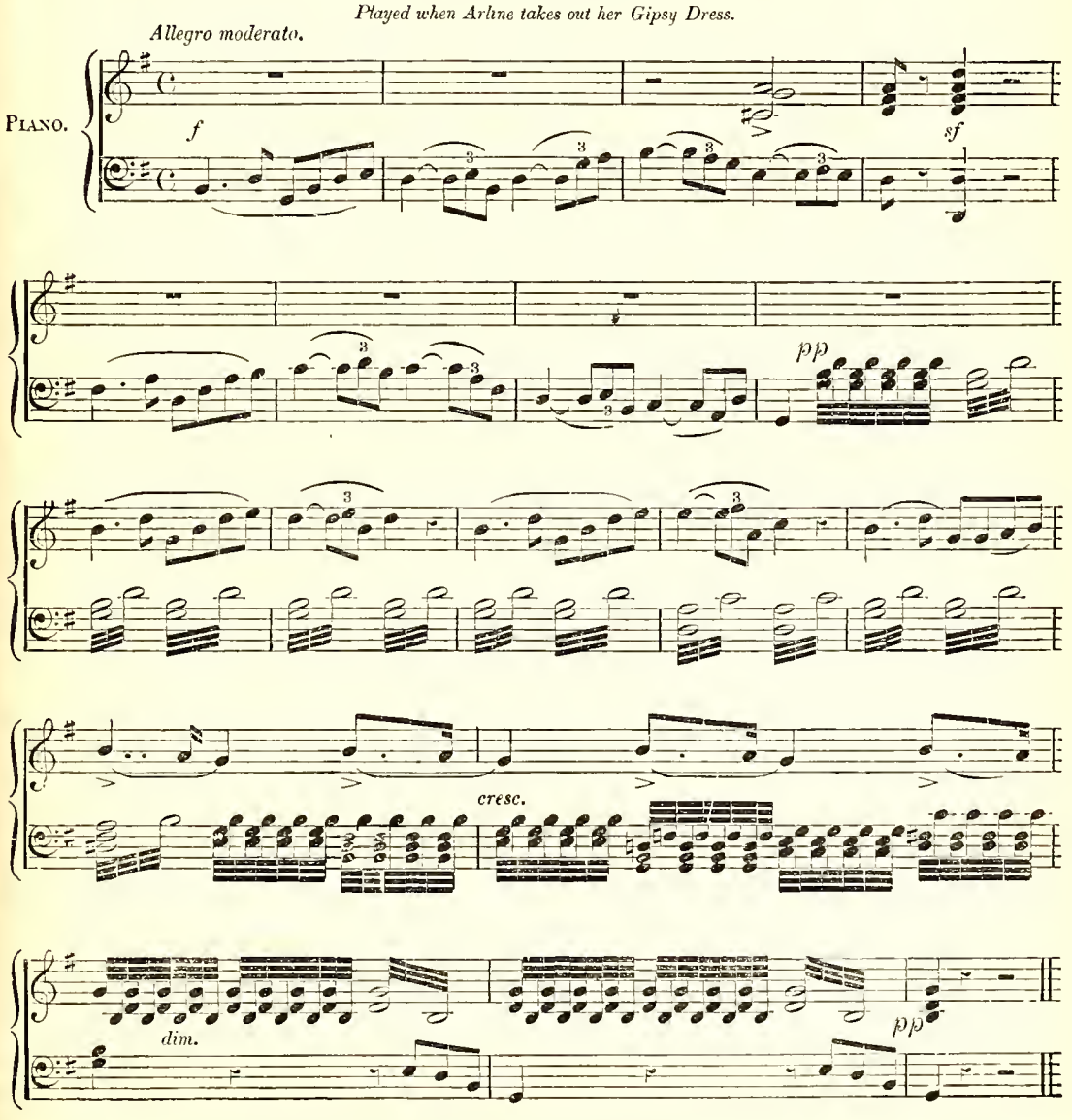
INTRODUCTION.



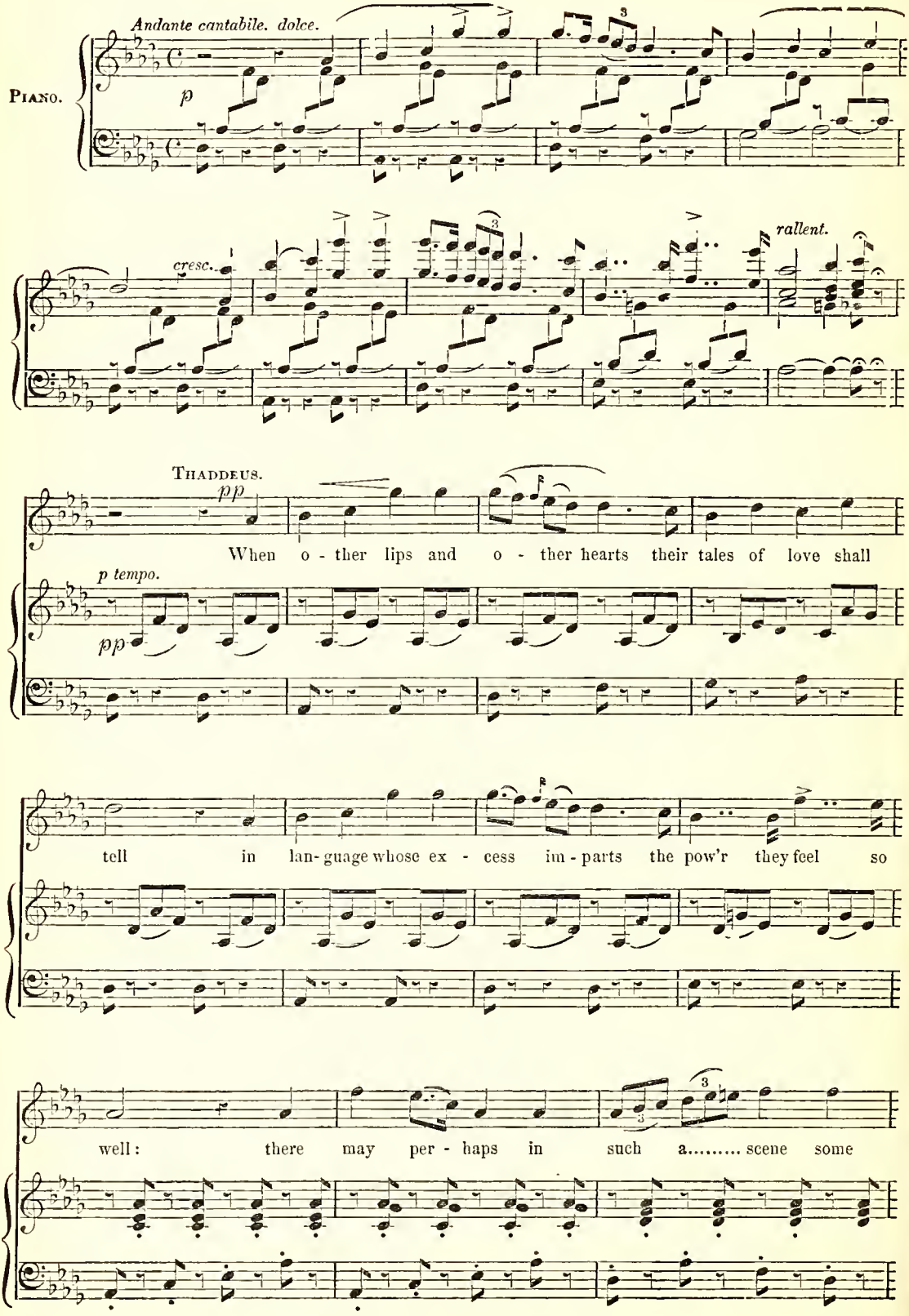


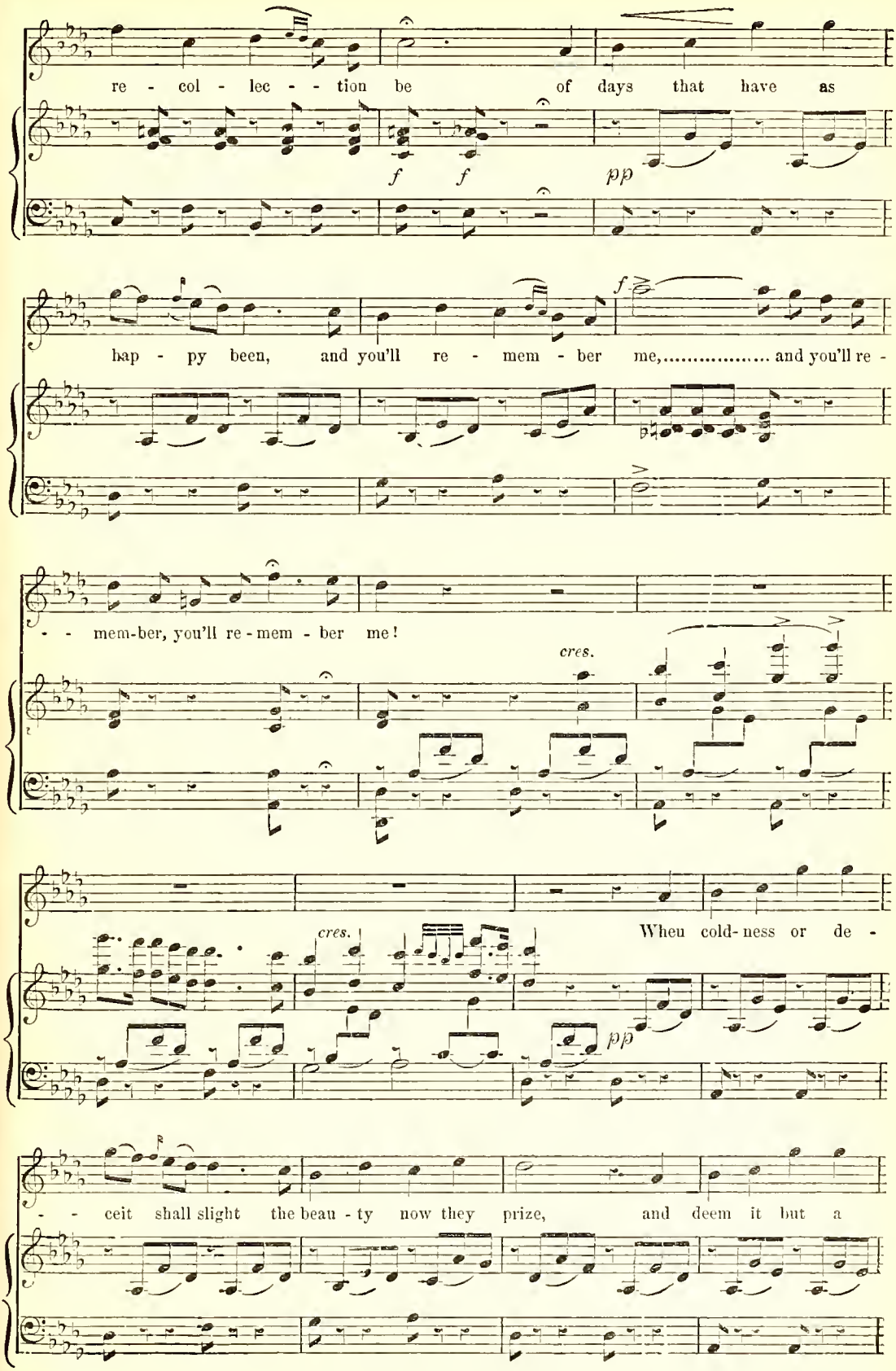
Melodramatic Music.

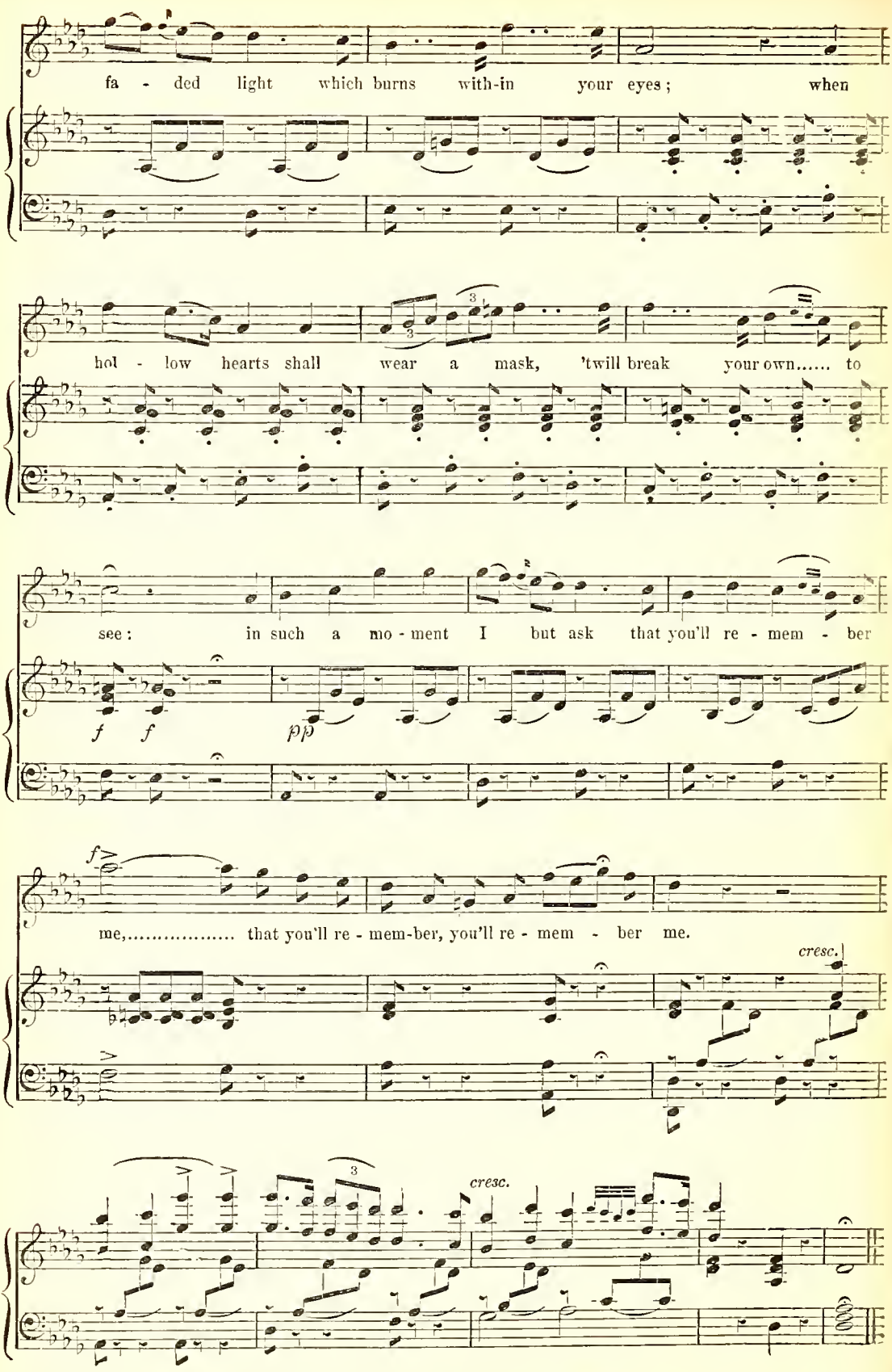
Played when Arline takes out her Gipsy Dress.



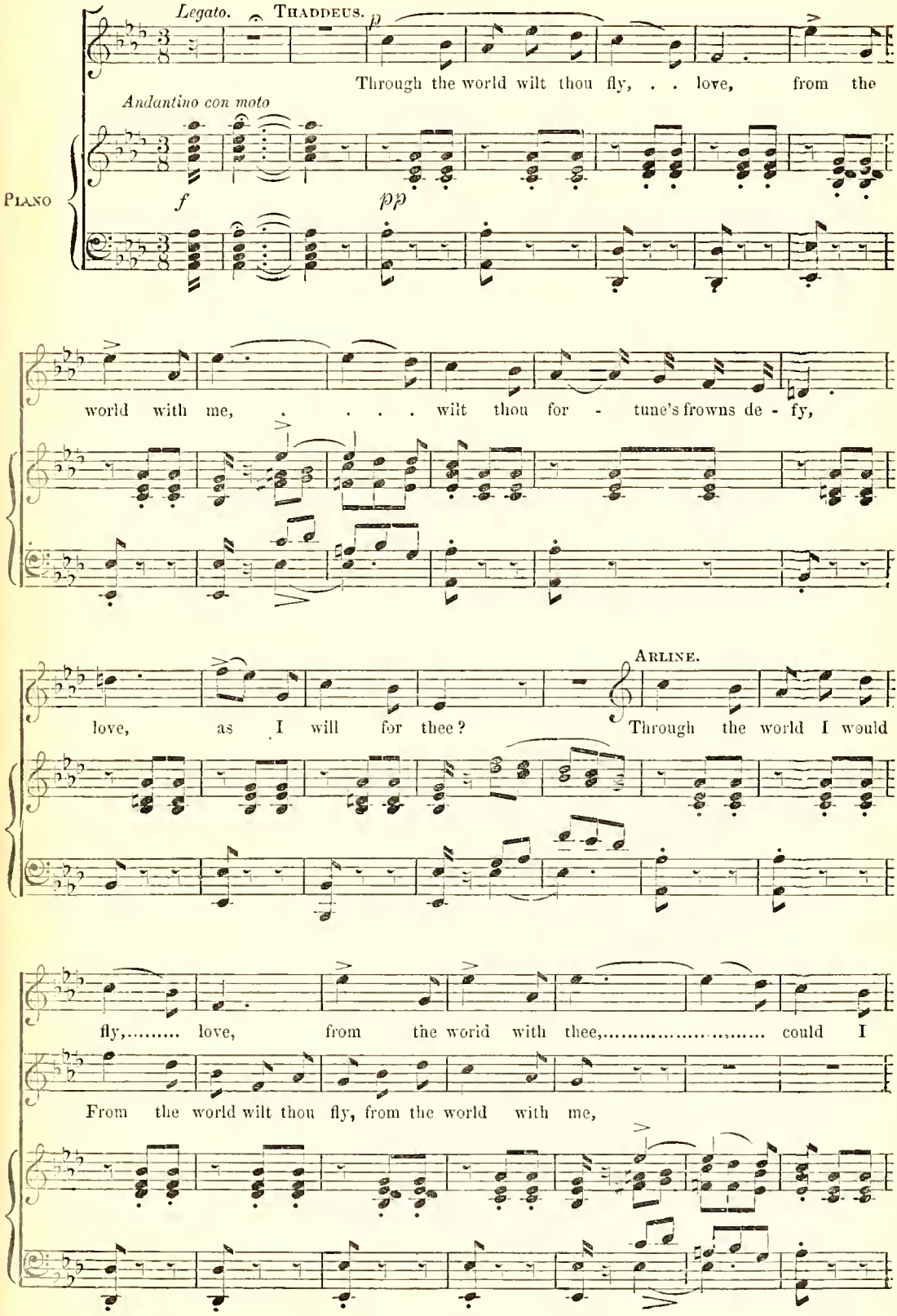
AIR.

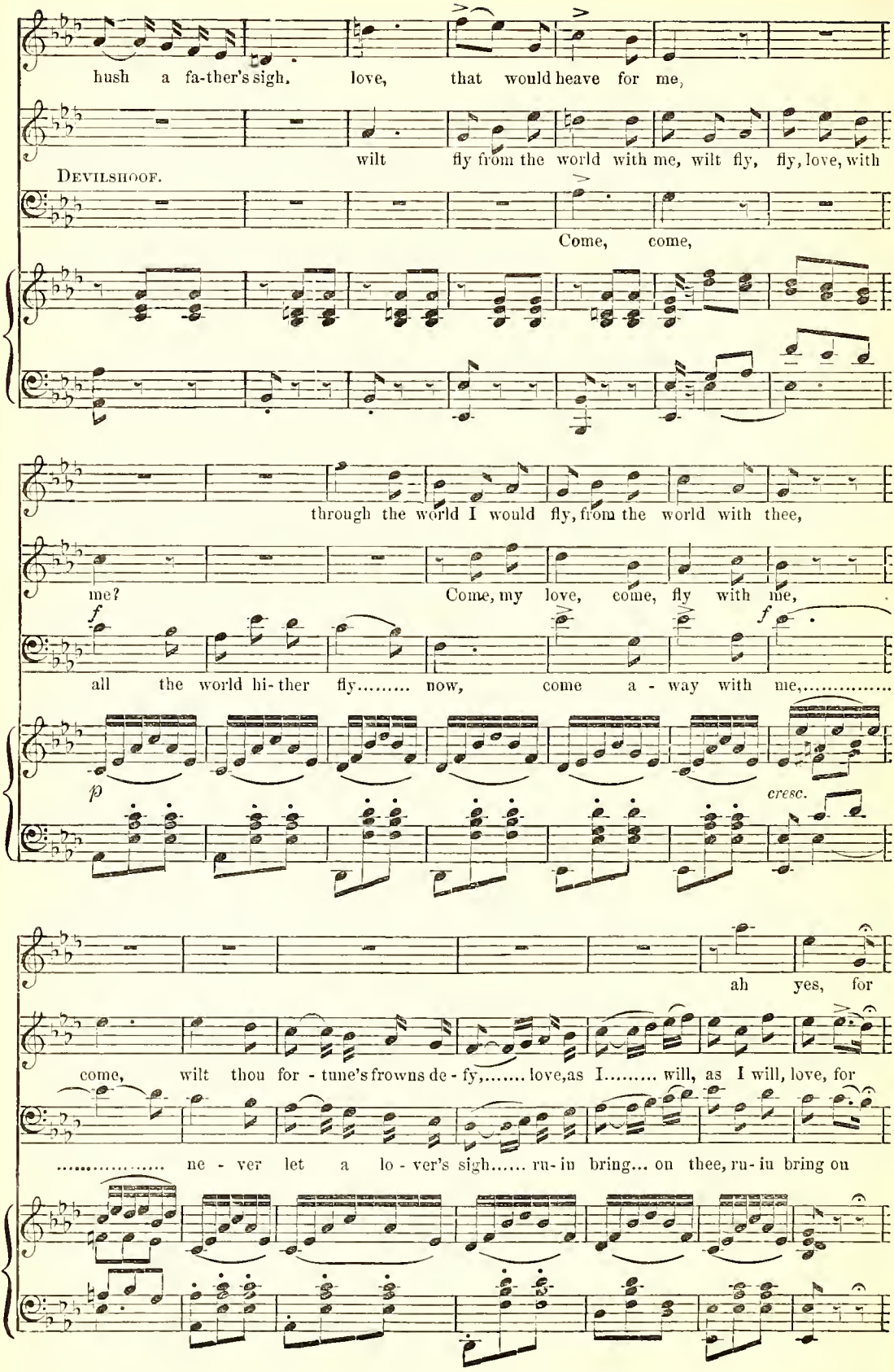

Andante cantabile. dolce.
Piano.
p
cresc.
rallent.
Thaddeus.
pp
When o - ther lips and o - ther hearts their tales of love shall
p tempo.
pp
tell in lan-guage whose ex - cess im - parts the pow'r they feel so
well: there may per - haps in such a..... scene some

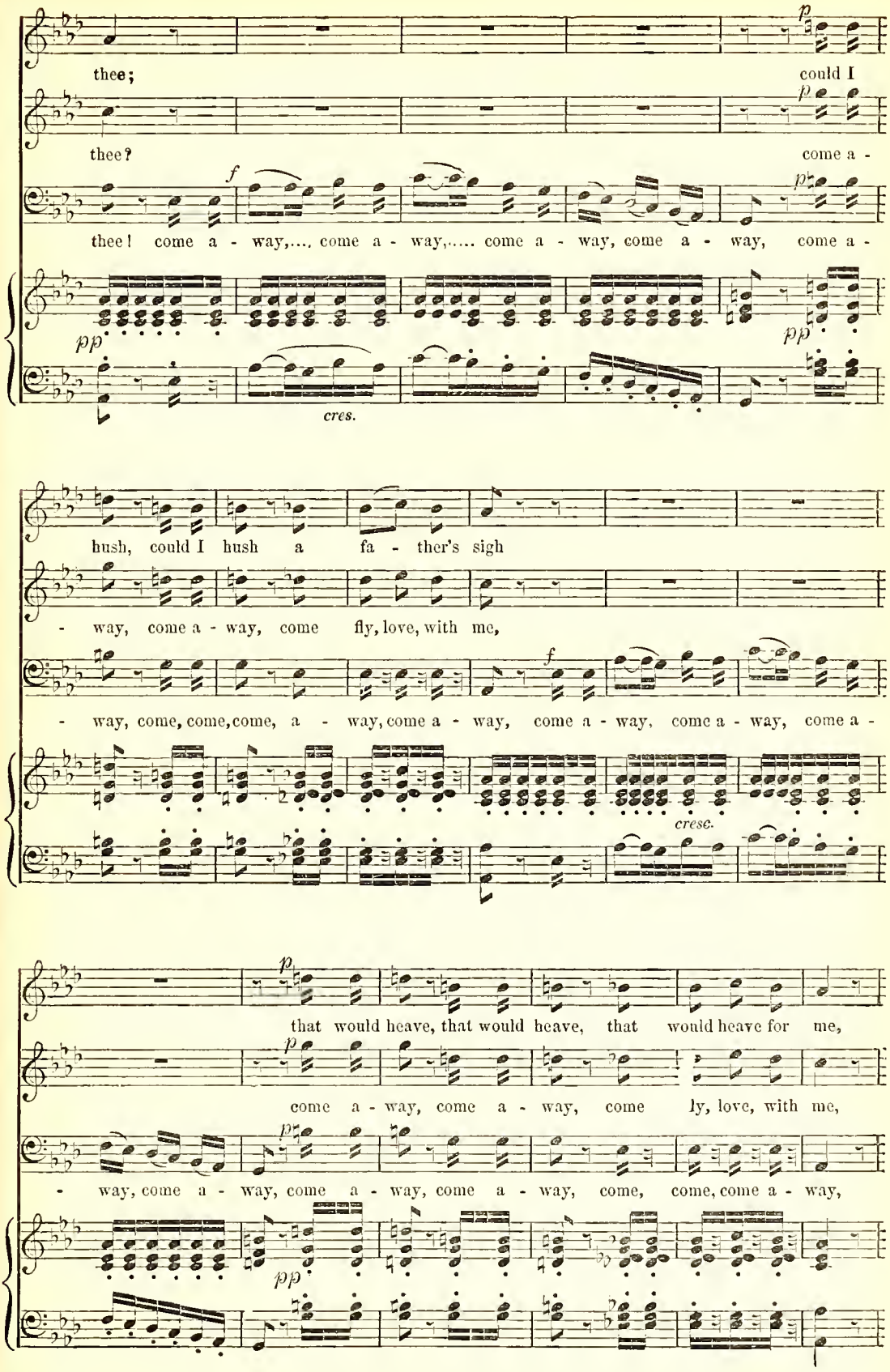

re - col - lec - - tion be of days that have as
f f pp
hap - py been, and you'll re - mem - ber me,..... and you'll re -
f
- - mem-ber, you'll re-mem - ber me!
cres.
cres.
When cold-ness or de -
pp
- - ceit shall slight the beau - ty now they prize, and deem it but a

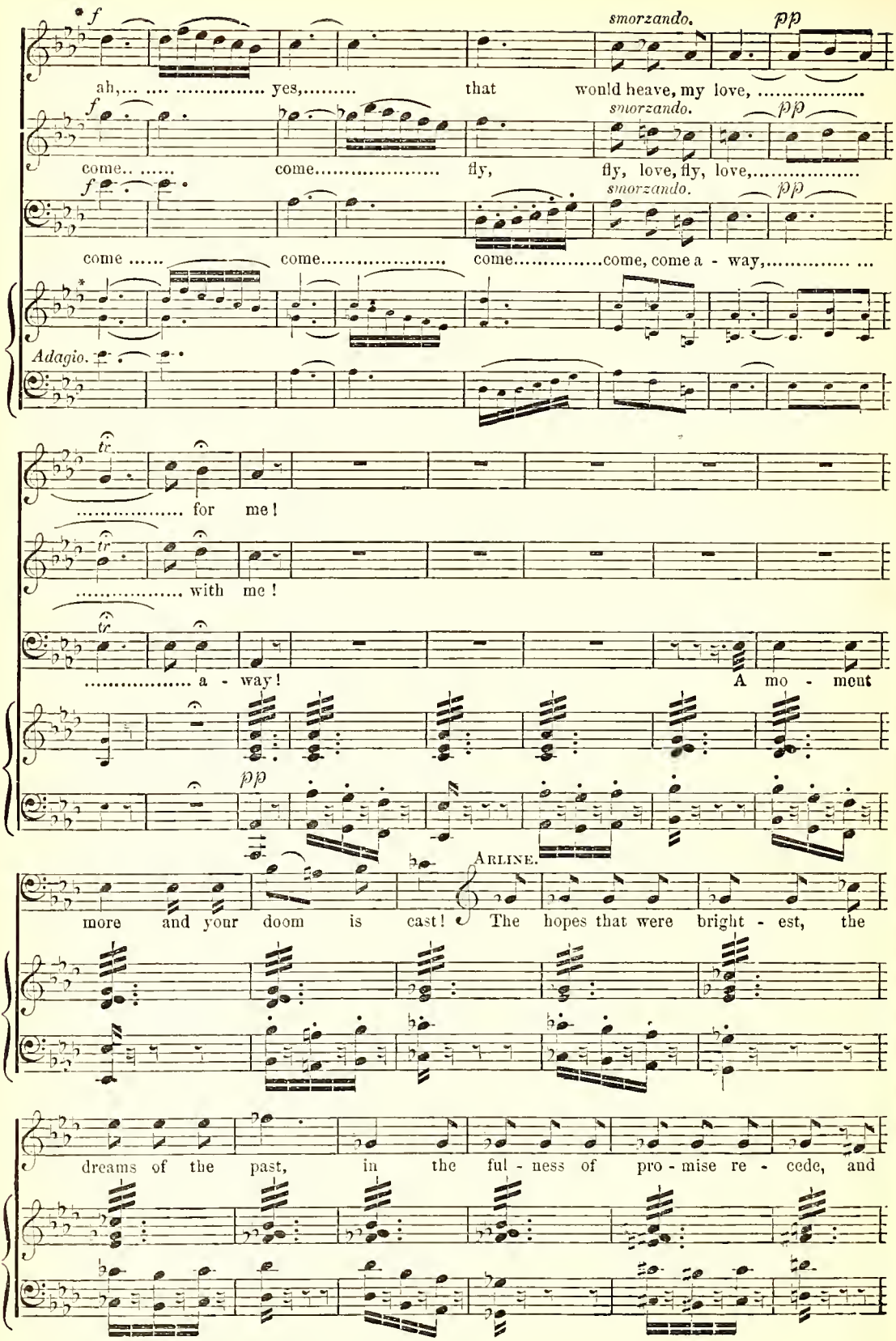

fa - ded light which burns with-in your eyes; when
hol - low hearts shall wear a mask, 'twill break your own..... to
see: in such a mo - ment I but ask that you'll re - mem - ber
f f
pp
f
me,..... that you'll re - mem-ber, you'll re - mem - ber me.
cresc.
cresc.

TRIO.

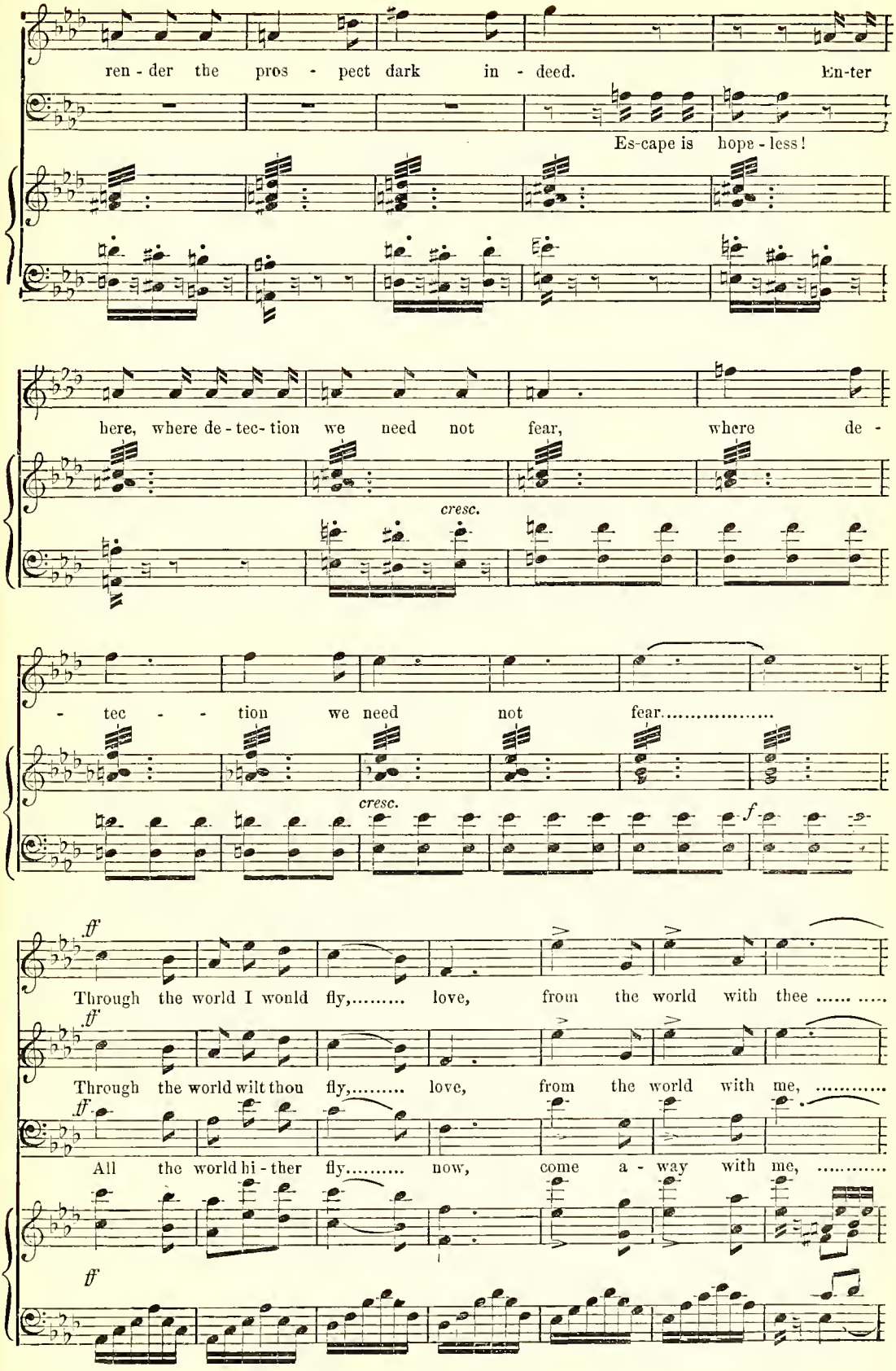

Legato.
THADDEUS.
p
Through the world wilt thou fly, . . love, from the
Andantino con moto
PIANO
f
pp
world with me, ... wilt thou for - tune's frowns de - fy,
ARLINE.
love, as I will for thee?
Through the world I would
fly,..... love, from the world with thee,..... could I
From the world wilt thou fly, from the world with me,

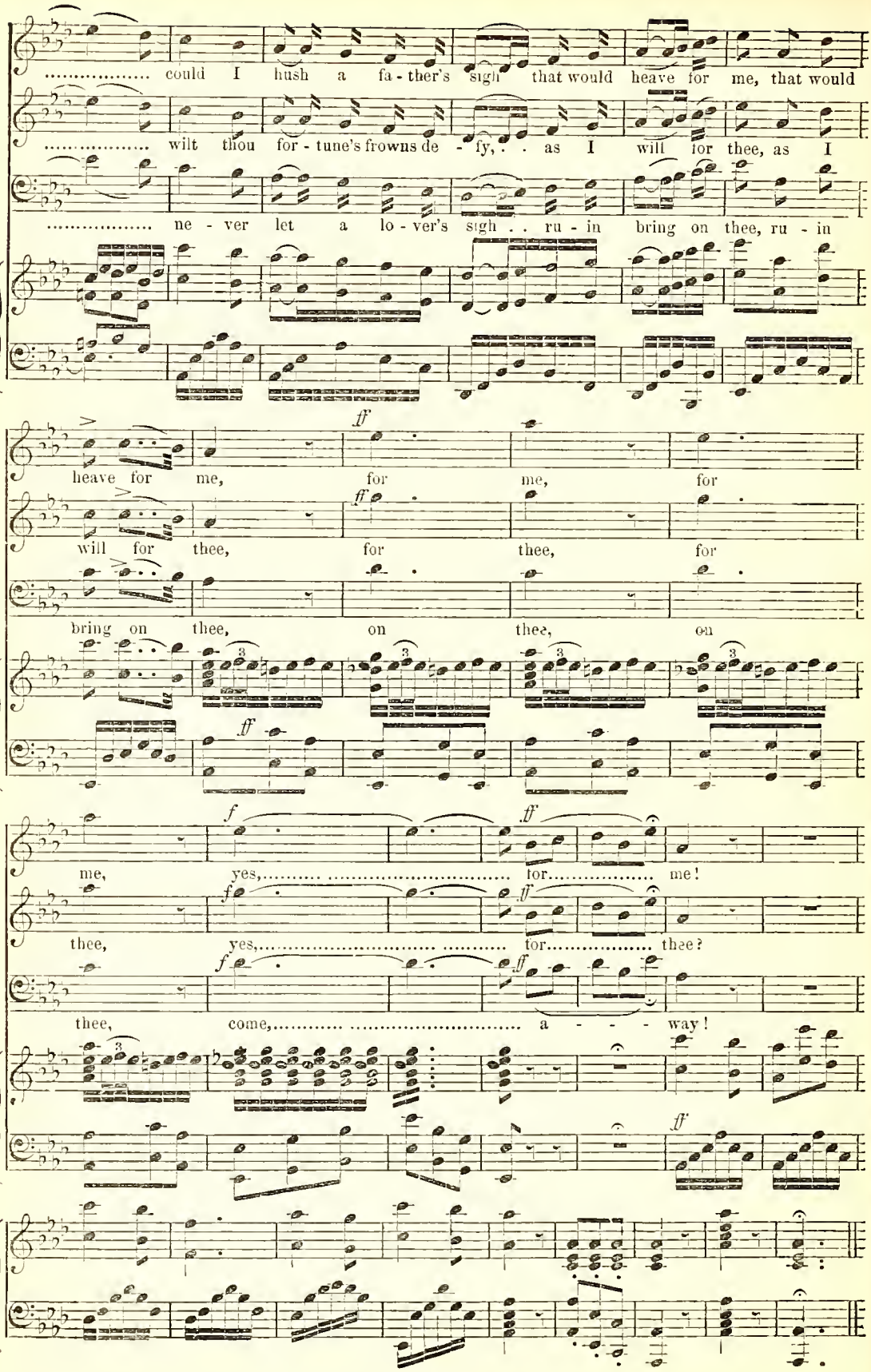

hush a fa-ther's sigh. love, that would heave for me,
wilt fly from the world with me, wilt fly, fly, love, with
DEVILSHOOF.
Come, come,
through the world I would fly, from the world with thee,
me? Come, my love, come, fly with me,
f
f
all the world hi-ther fly..... now, come a-way with me,.....
p
cresc.
ah yes, for
come, wilt thou for-tune's frowns de-fy,..... love, as I..... will, as I will, love, for
..... ne-ver let a lo-ver's sigh..... ru-in bring... on thee, ru-in bring on


thee;
could I
thee?
come a -
thee! come a - way,.... come a - way,..... come a - way, come a - way, come a -
cres.
hush, could I hush a fa - ther's sigh
- way, come a - way, come fly, love, with me,
- way, come, come, come, a - way, come a - way, come a - way, come a - way, come a -
crese.
that would heave, that would heave, that would heave for me,
come a - way, come a - way, come ly, love, with me,
- way, come a - way, come a - way, come a - way, come, come, come a - way,

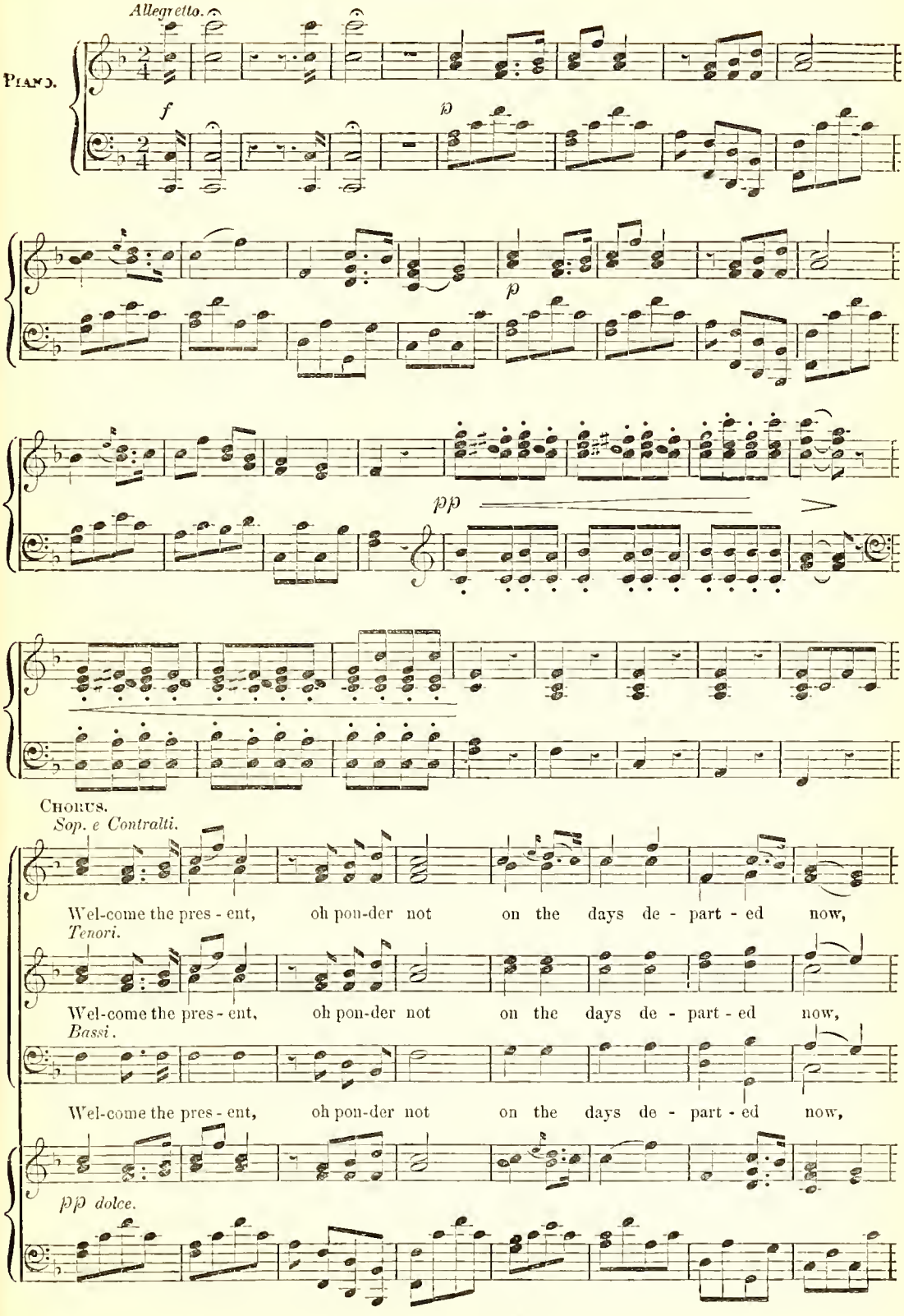


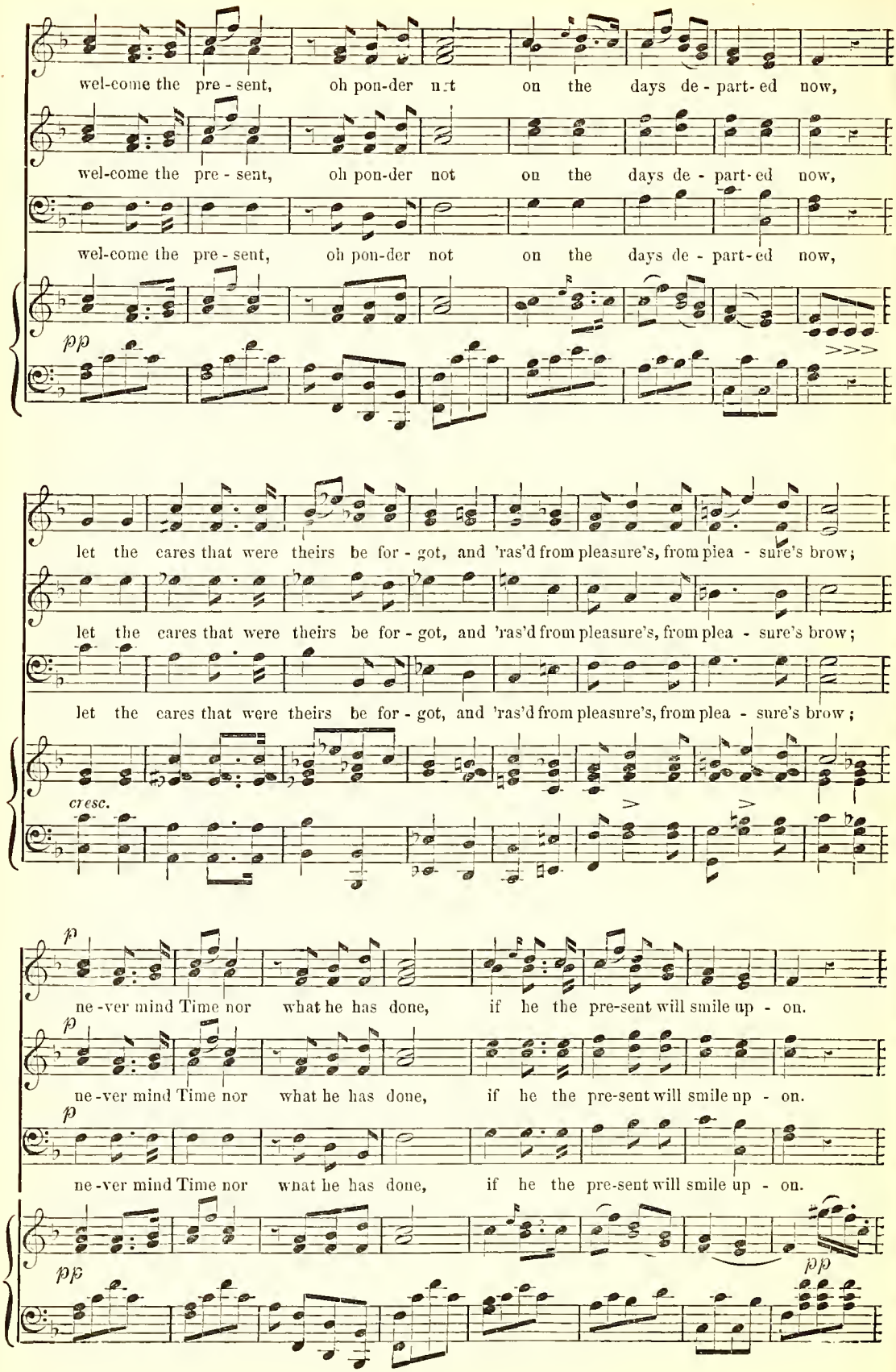
* These ten bars are sung on the stage without accompaniment.

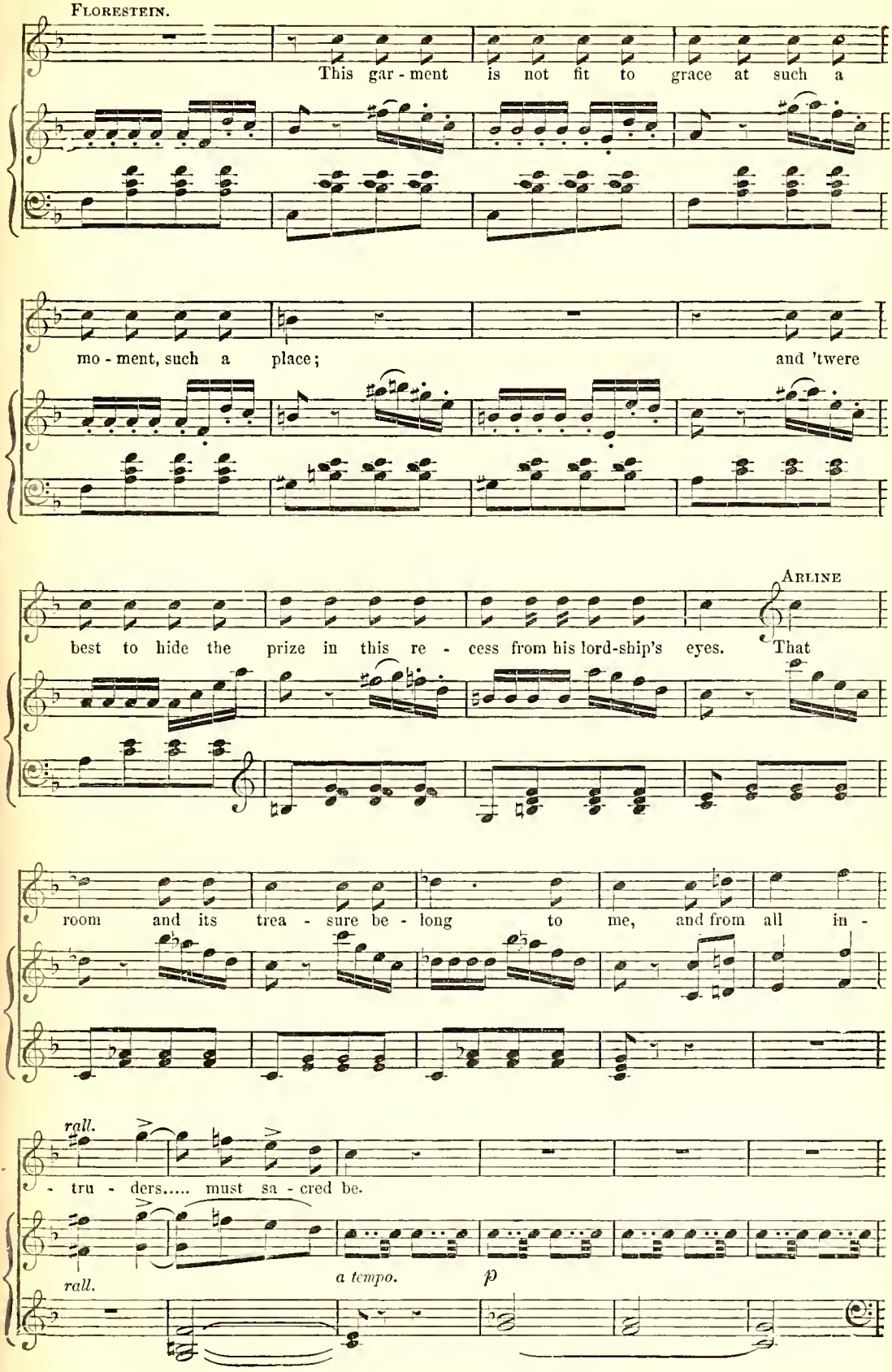

ren - der the pros - pect dark in - deed. En-ter
Es-cape is hope - less!
here, where de - tec - tion we need not fear, where de -
cresc.
- tec - - tion we need not fear.....
cresc.
f
ff
Through the world I would fly,..... love, from the world with thee ....
ff
Through the world wilt thou fly,..... love, from the world with me, ...
ff
All the world hi - ther fly..... now, come a - way with me, ...
ff

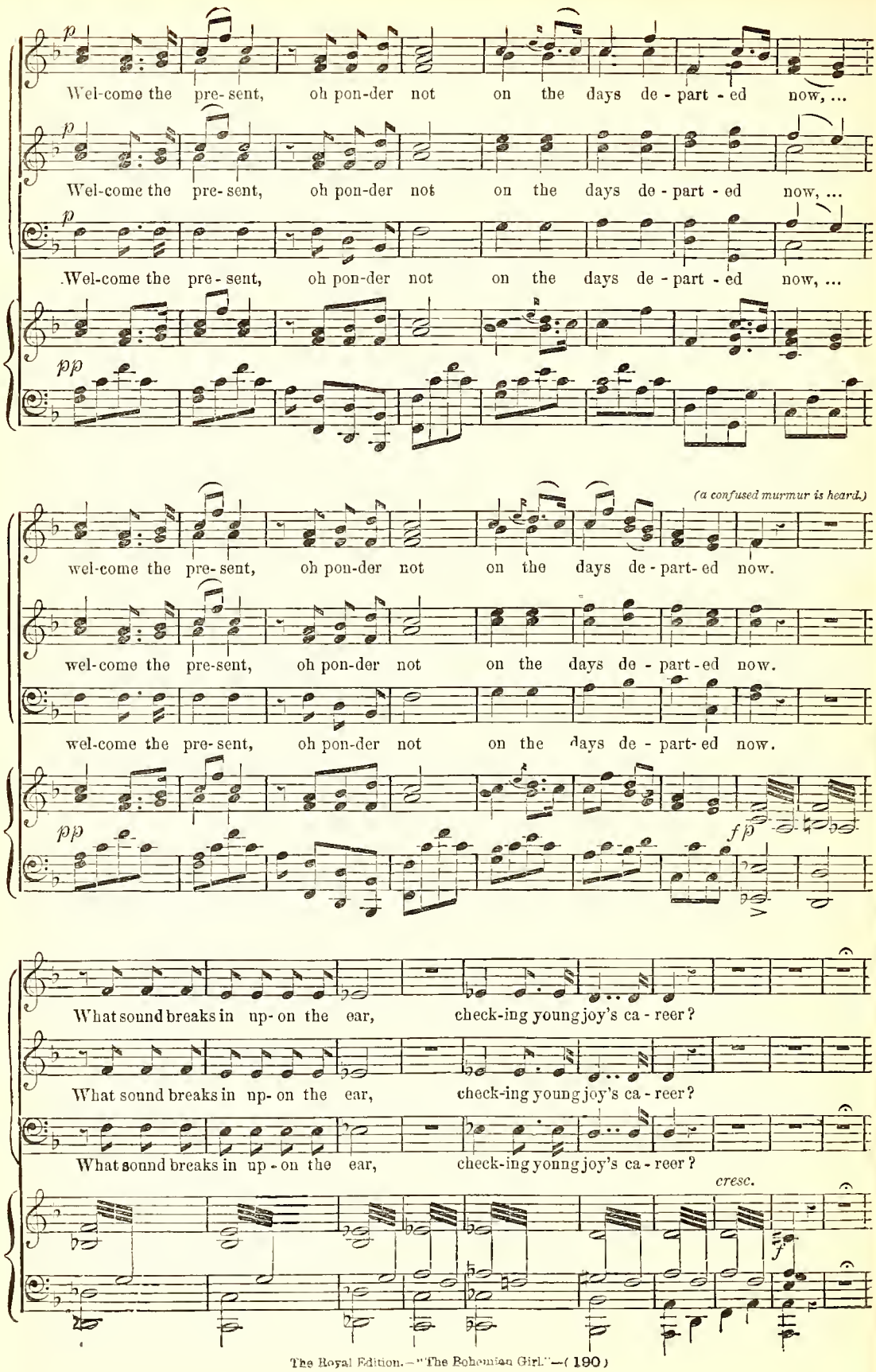

..... could I hush a fa - ther's sigh that would heave for me, that would
..... wilt thou for - tune's frowns de - fy, . . as I will for thee, as I
..... ne - ver let a lo - ver's sigh . . ru - in bring on thee, ru - in
heave for me, for me, for
will for thee, for thee, for
bring on thee, on thee, on
me, yes, ... for ..... me!
thee, yes, ... for ..... thee?
thee, come, ... a - - - way!

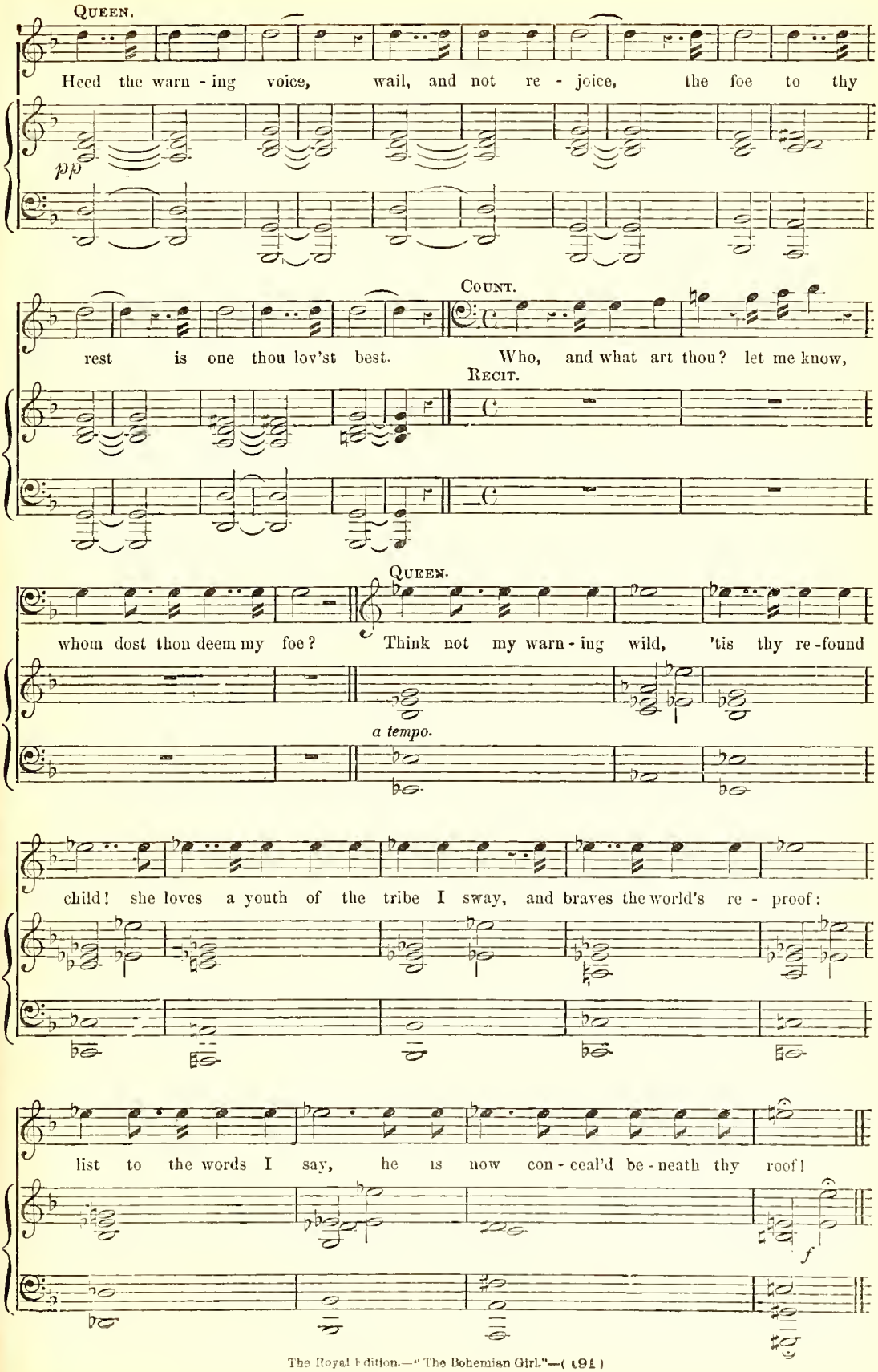
FINALE.

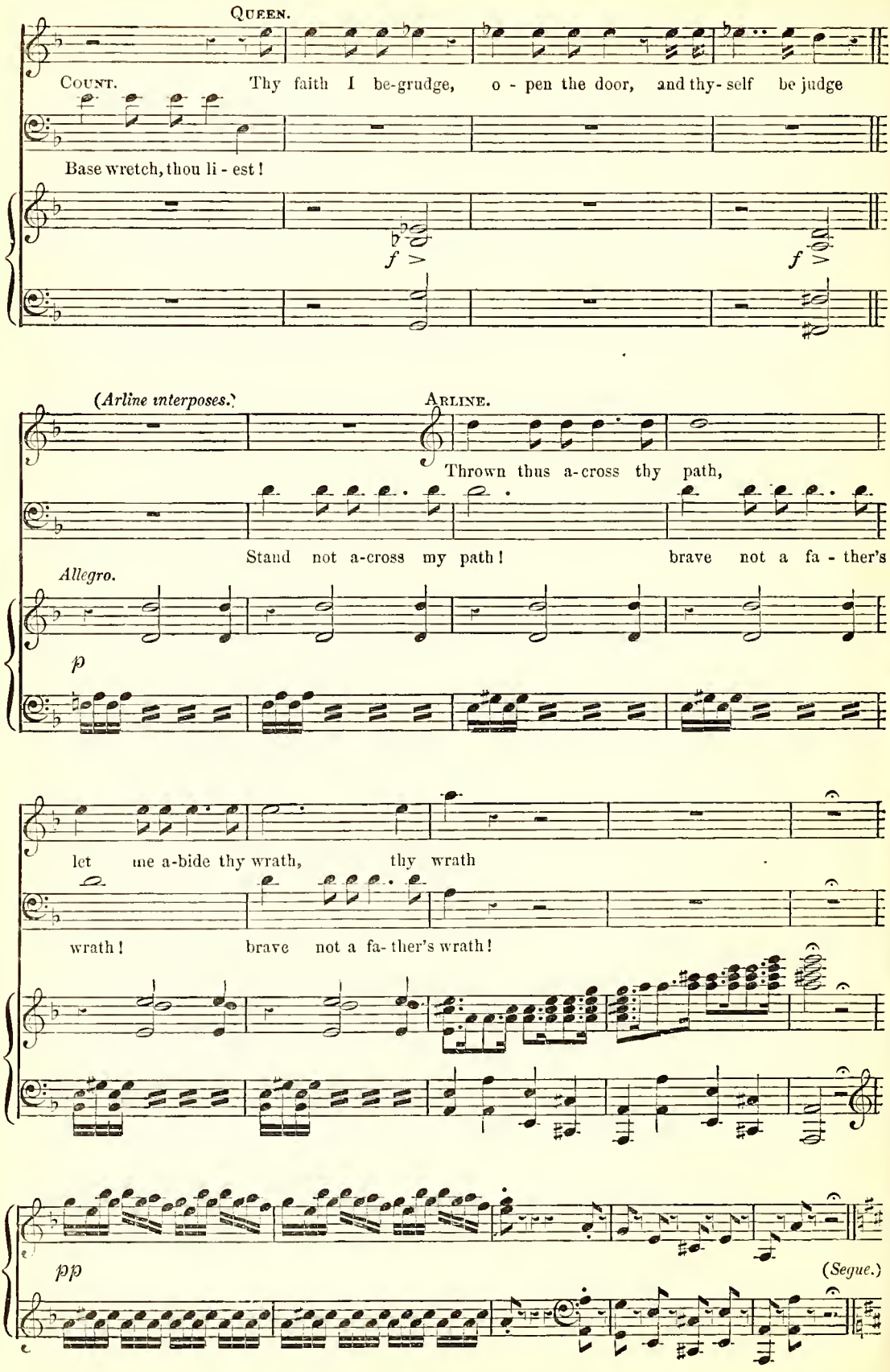

Allegretto.
Piano.
f
p
p
pp
Chorus.
Sop. e Contralti.
Wel-come the pres - ent, oh pon-der not on the days de - part - ed now,
Tenori.
Wel-come the pres - ent, oh pon-der not on the days de - part - ed now,
Bassi.
Wel-come the pres - ent, oh pon-der not on the days de - part - ed now,
pp dolce.


wel-come the pre - sent, oh pon-der not on the days de - part-ed now,
wel-come the pre - sent, oh pon-der not on the days de - part-ed now,
wel-come the pre - sent, oh pon-der not on the days de - part-ed now,
pp
let the cares that were theirs be for - got, and 'ras'd from pleasure's, from plea - sure's brow;
let the cares that were theirs be for - got, and 'ras'd from pleasure's, from plea - sure's brow;
let the cares that were theirs be for - got, and 'ras'd from pleasure's, from plea - sure's brow;
cresc.
p
ne-ver mind Time nor what he has done, if he the pre-sent will smile up - on.
p
ne-ver mind Time nor what he has done, if he the pre-sent will smile up - on.
p
ne-ver mind Time nor what he has done, if he the pre-sent will smile up - on.
pp
pp


FLORESTEIN.
This gar - ment is not fit to grace at such a
mo - ment, such a place; and 'twere
ARLINE
best to hide the prize in this re - cess from his lord-ship's eyes. That
room and its trea - sure be - long to me, and from all in -
rall.
- tru - ders..... must sa - cred be.
rall.
a tempo.
p


p
Wel-come the pre- sent, oh pon-der not on the days de - part - ed now, ...
p
Wel-come the pre- sent, oh pon-der not on the days de - part - ed now, ...
p
Wel-come the pre - sent, oh pon-der not on the days de - part - ed now, ...
pp
(a confused murmur is heard.)
wel-come the pre- sent, oh pon-der not on the days de - part- ed now.
wel-come the pre-sent, oh pon-der not on the days de - part-ed now.
wel-come the pre- sent, oh pon-der not on the days de - part- ed now.
pp
fp
What sound breaks in up- on the ear, check-ing young joy's ca - reer?
What sound breaks in up- on the ear, check-ing young joy's ca - reer?
What sound breaks in up - on the ear, check-ing young joy's ca - reer?
cresc.
f


QUEEN.
Heed the warn - ing voice, wail, and not re - joice, the foe to thy
pp
COUNT.
rest is one thou lov'st best. Who, and what art thou? let me know,
RECIT.
QUEEN.
whom dost thon deem my foe? Think not my warn - ing wild, 'tis thy re-found
a tempo.
child! she loves a youth of the tribe I sway, and braves the world's re - proof:
list to the words I say, he is now con - ceal'd be - neath thy roof!
f


QUEEN.
COUNT. Thy faith I be-grudge, o - pen the door, and thy- self be judge
Base wretch, thou li - est!
f
f
(Arline interposes.)
ARLINE.
Thrown thus a-cross thy path,
Stand not a-cross my path! brave not a fa - ther's
Allegro.
p
let me a-bide thy wrath, thy wrath
wrath! brave not a fa- ther's wrath!
pp
(Segue.)

QUINTET WITH CHORUS.

Andantino con moto. THADDEUS.

Though ev - 'ry hope be fled which seem'd so

(*Arpa.*)

PIANO. *p*

bright, which seem'd so bright be - fore,..... the ven-geance I would

scorn to dread, which they on me can pour, which they on

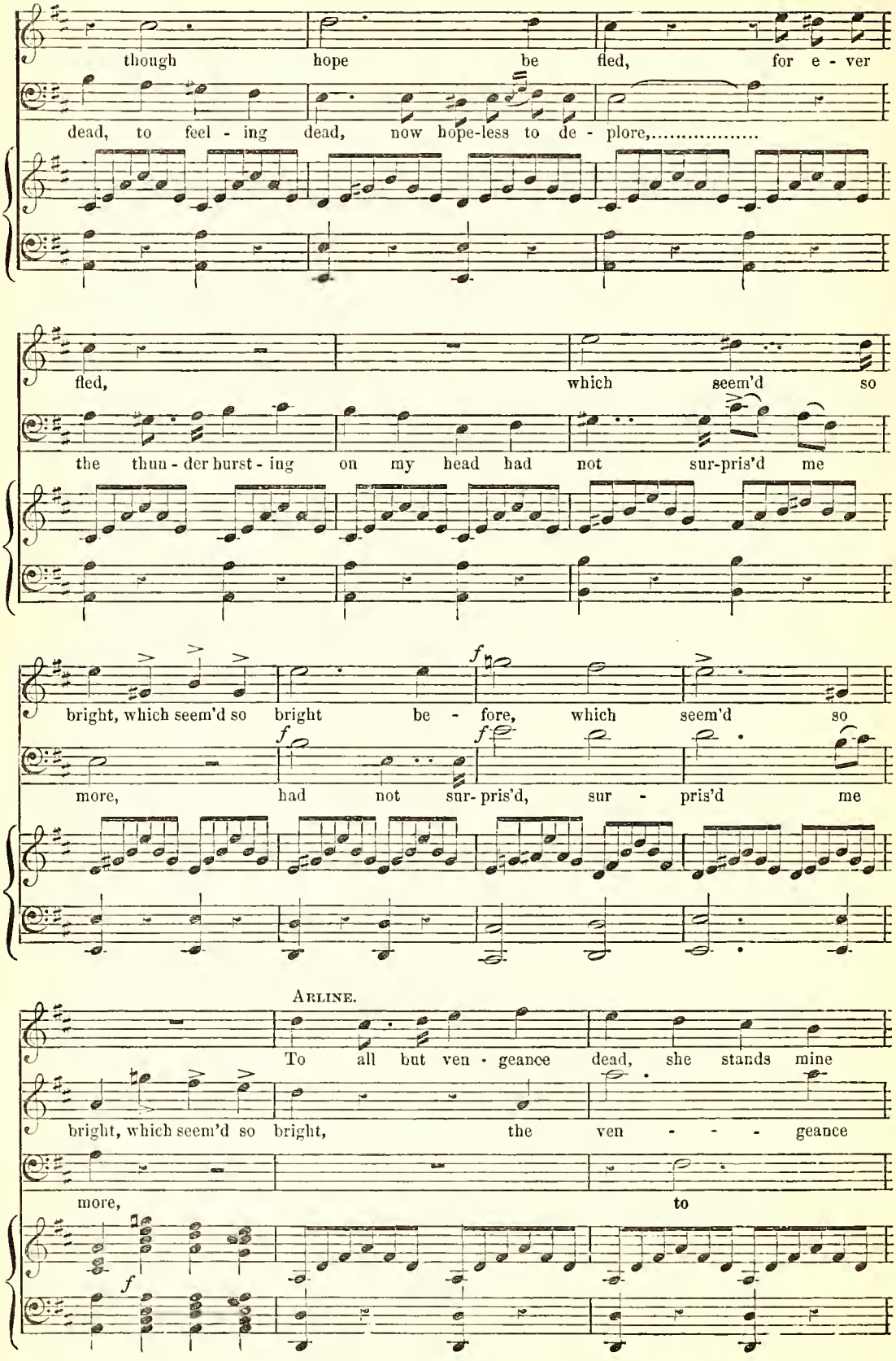
f

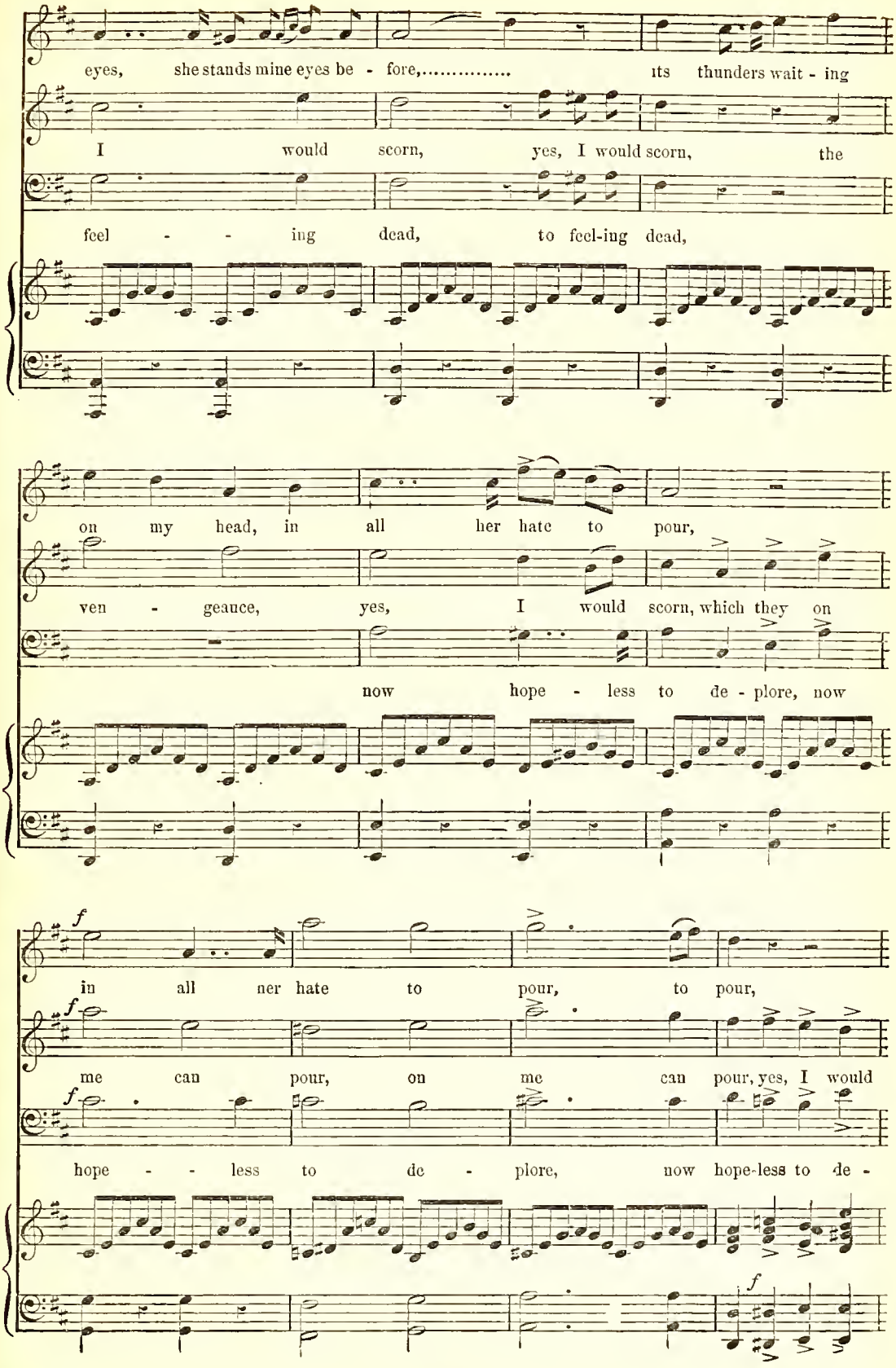
me can pour, can pour,

COUNT.

To shame and feel-ing

f > > > *p*


though hope be fled, for e - ver
dead, to feel - ing dead, now hope-less to de - plore,.....
fled, which seem'd so
the thun - der burst - ing on my head had not sur-pris'd me
bright, which seem'd so bright be - fore, which seem'd so
more, had not sur- pris'd, sur - pris'd me
ARLINE.
To all but ven - geance dead, she stands mine
bright, which seem'd so bright, the ven - - - geance
more, to


eyes, she stands mine eyes be - fore,..... its thunders wait - ing
I would scorn, yes, I would scorn, the
feel - - ing dead, to feel-ing dead,
on my head, in all her hate to pour,
ven - geance, yes, I would scorn, which they on
now hope - less to de - plore, now
f
in all ner hate to pour, to pour,
f
me can pour, on me can pour, yes, I would
f
hope - - less to de - plore, now hope-less to de -
f

ARLINE.

in all her

QUEEN.

All o - ther fee.' - ings dead, re - venge can hope, re-venge can hope re -

THADDEUS.

scorn the ven - - geance which on

FLORESTEIN.

And this is why she said, I must not touch, I must not touch the

COUNT.

- plore, to feeling dead, to feeling dead,

p

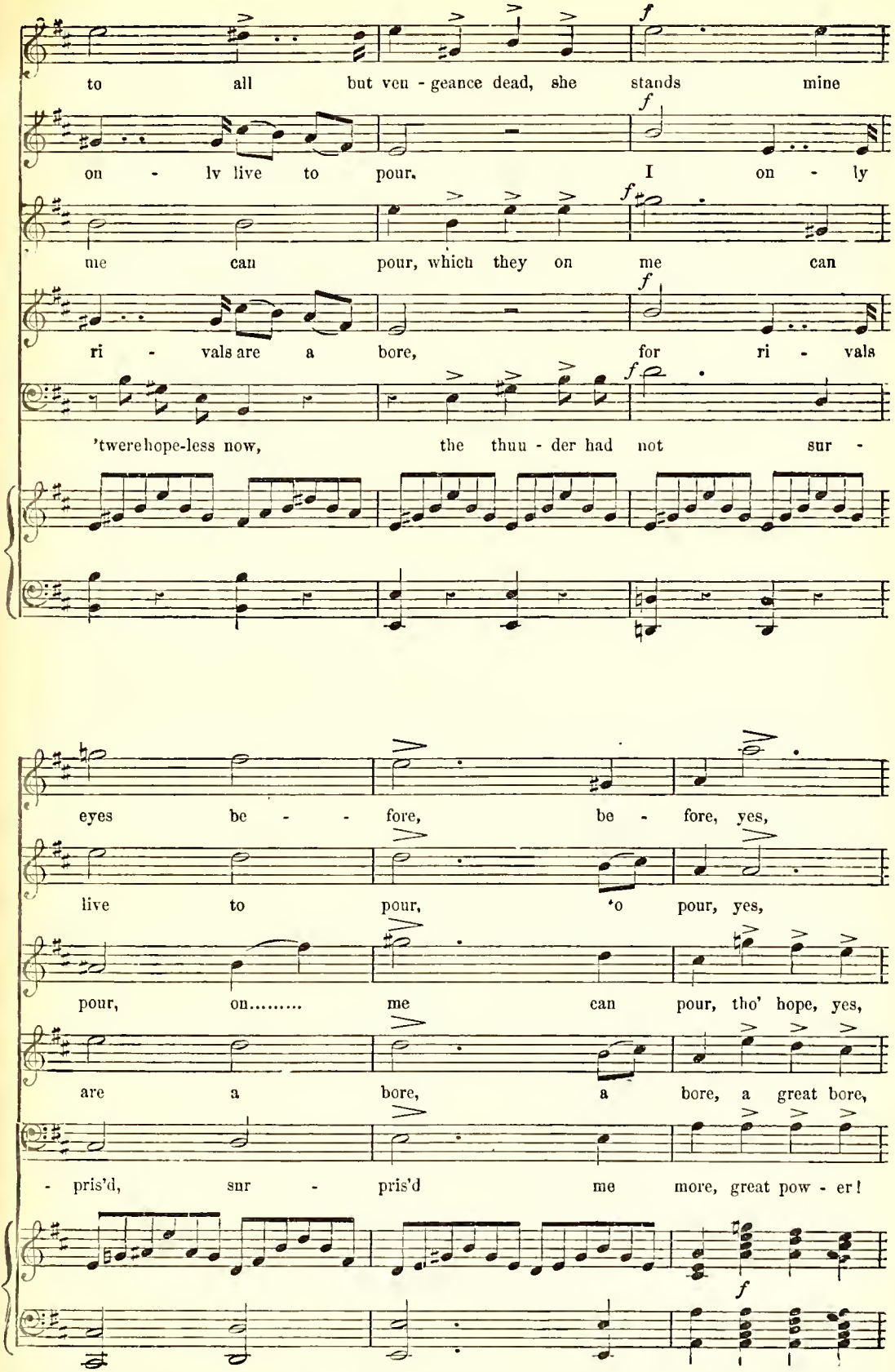
hate vengeance to pour,

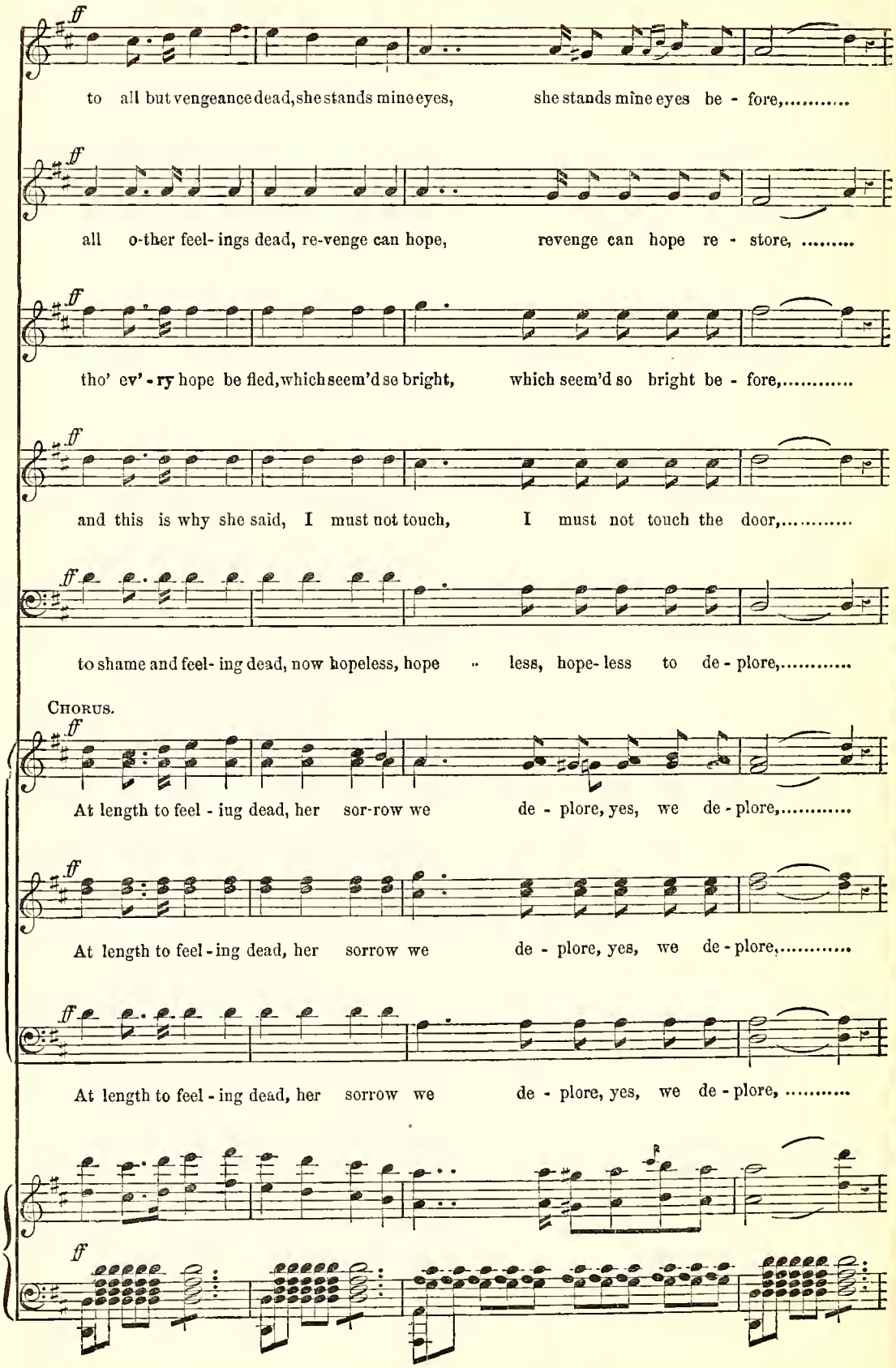
- store,..... its thun-ders on her dar - ing head I

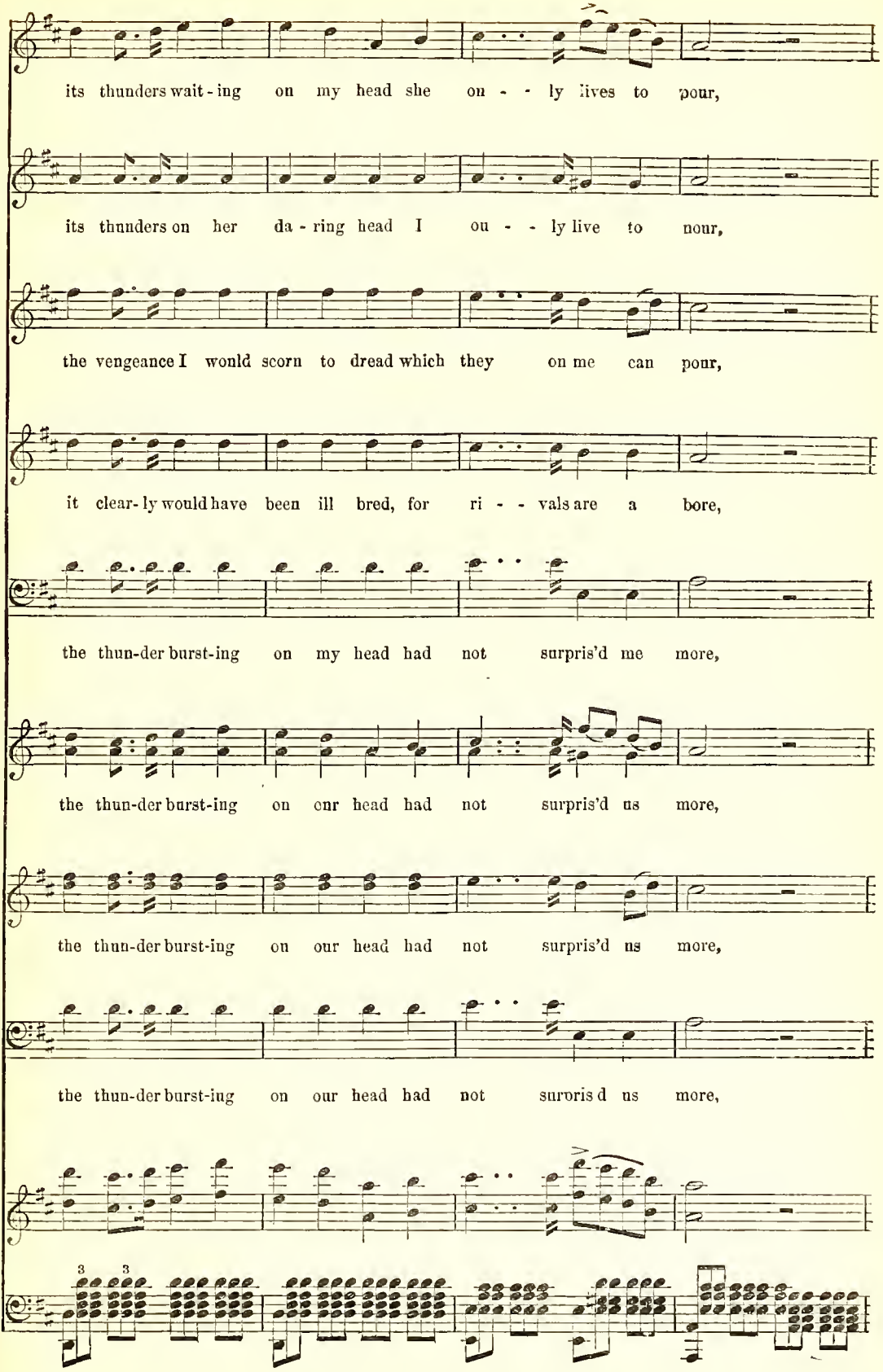
me, yes, they can pour, which they on

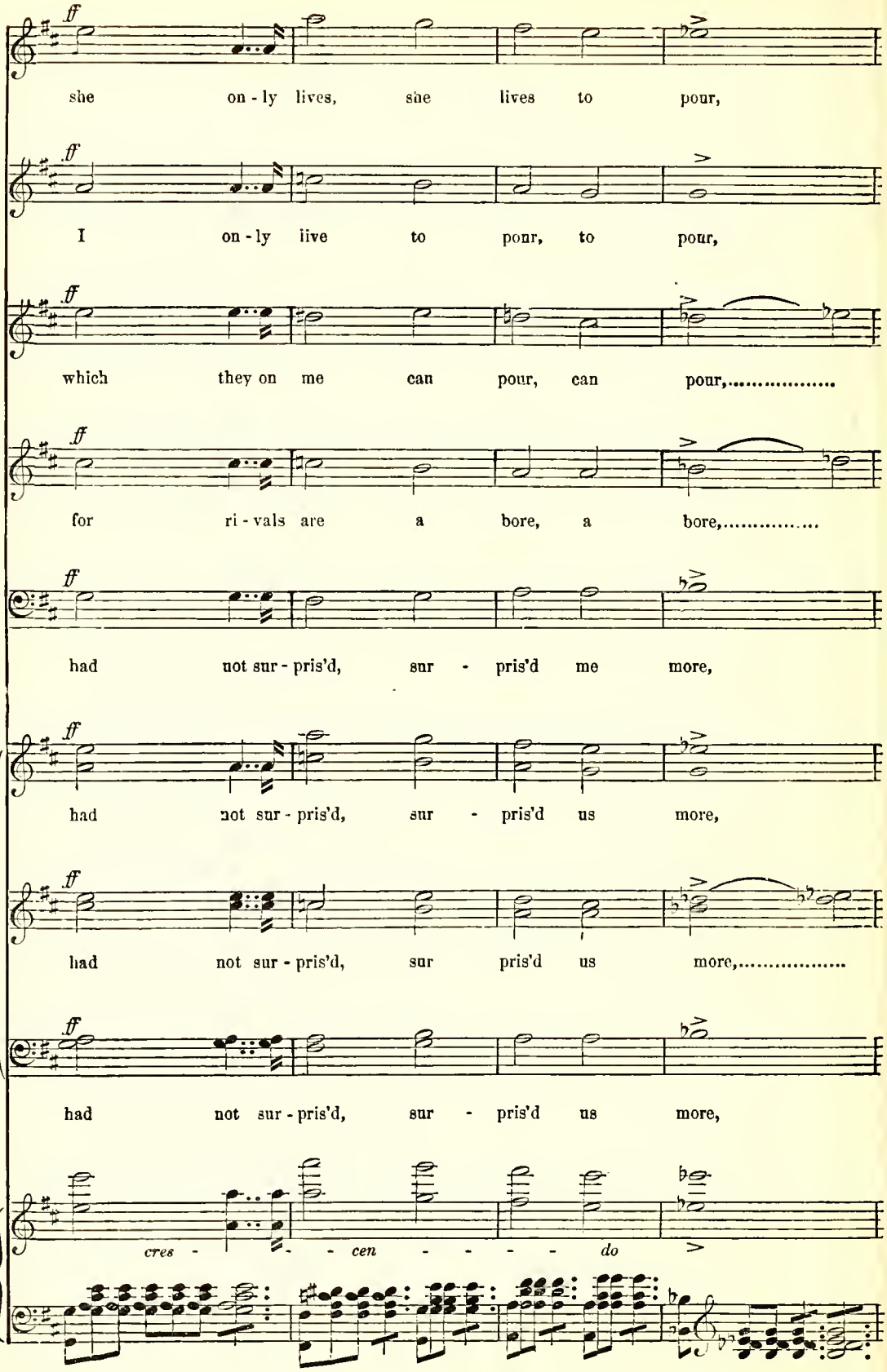
door,..... it clear - ly would have been ill - bred, for

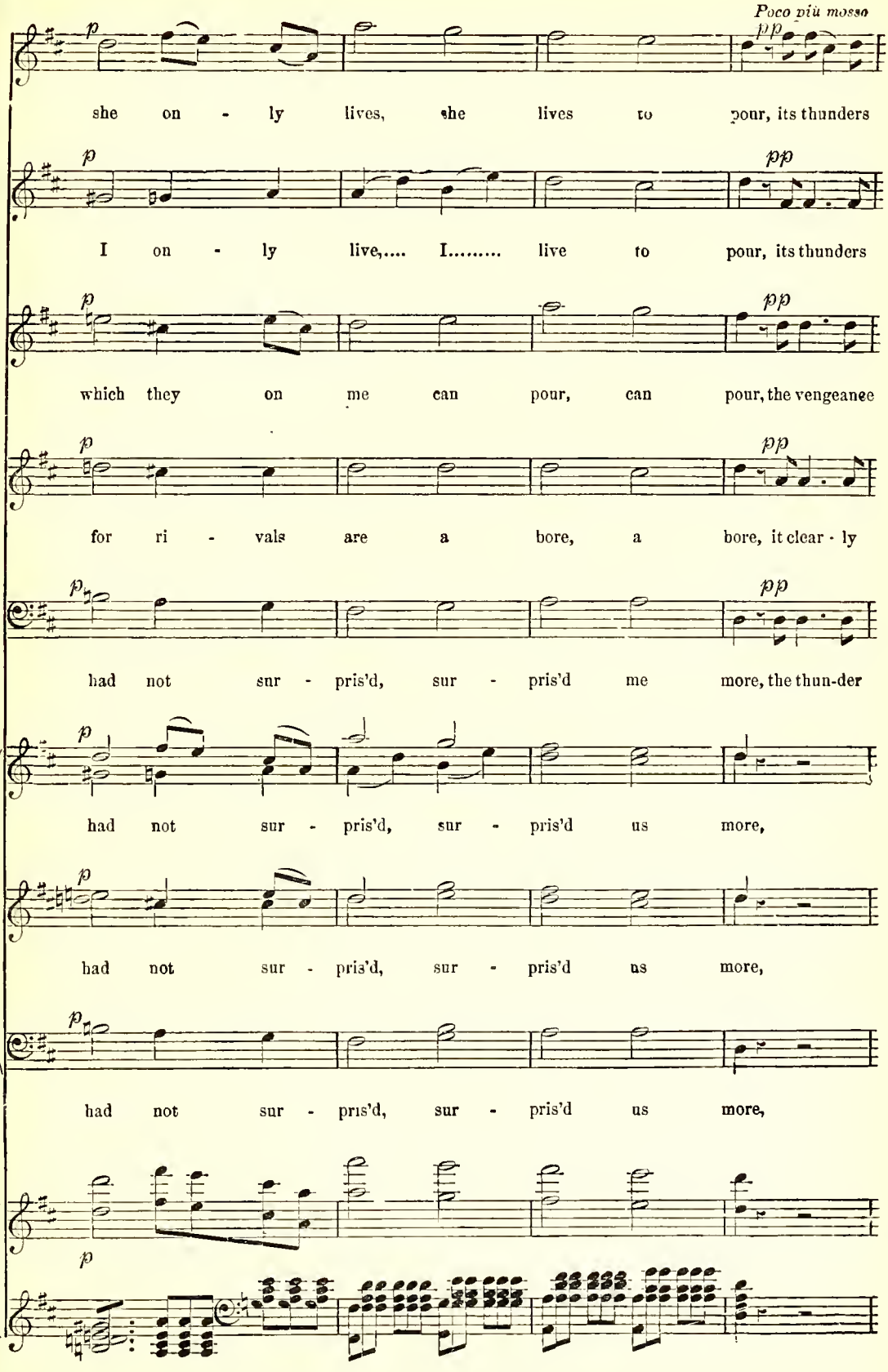
'twere hopeless now, yes, to de-plore,

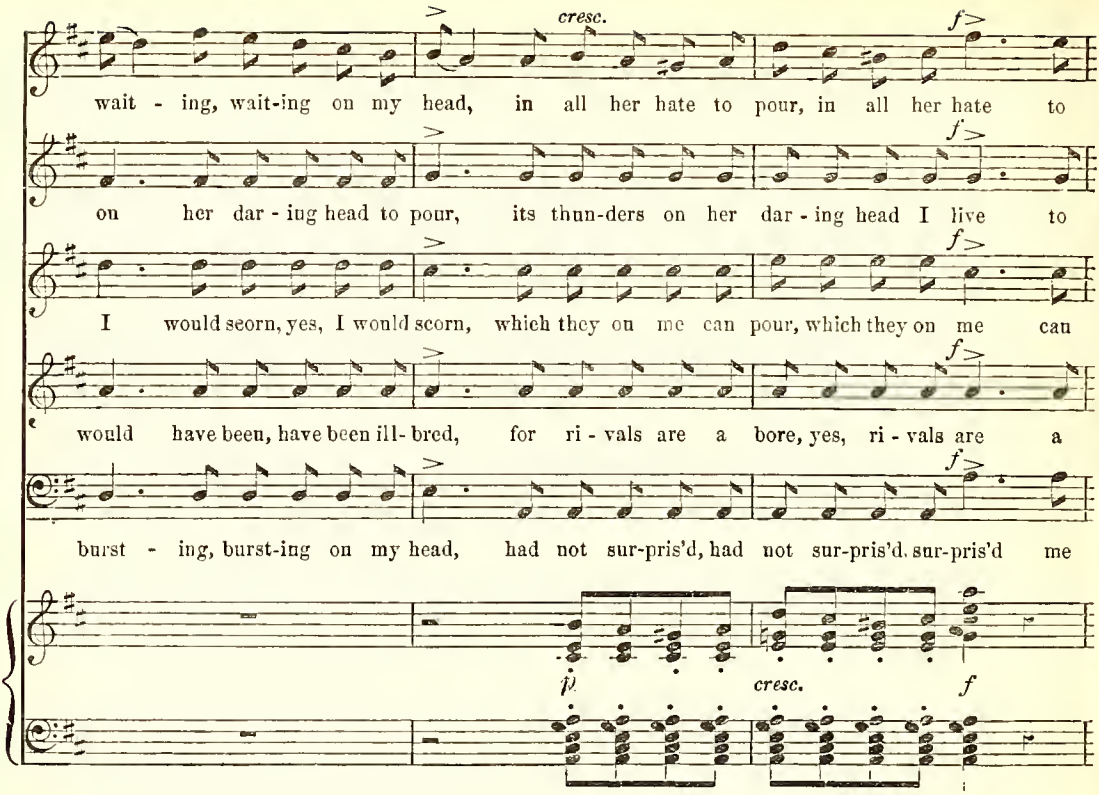

to all but ven - geance dead, she stands mine
on - ly live to pour, I on - ly
me can pour, which they on me can
ri - vals are a bore, for ri - vals
'twere hope-less now, the thun - der had not sur -
eyes be - - fore, be - fore, yes,
live to pour, 'o pour, yes,
pour, on..... me can pour, tho' hope, yes,
are a bore, a bore, a great bore,
- pris'd, snr - pris'd me more, great pow - er!

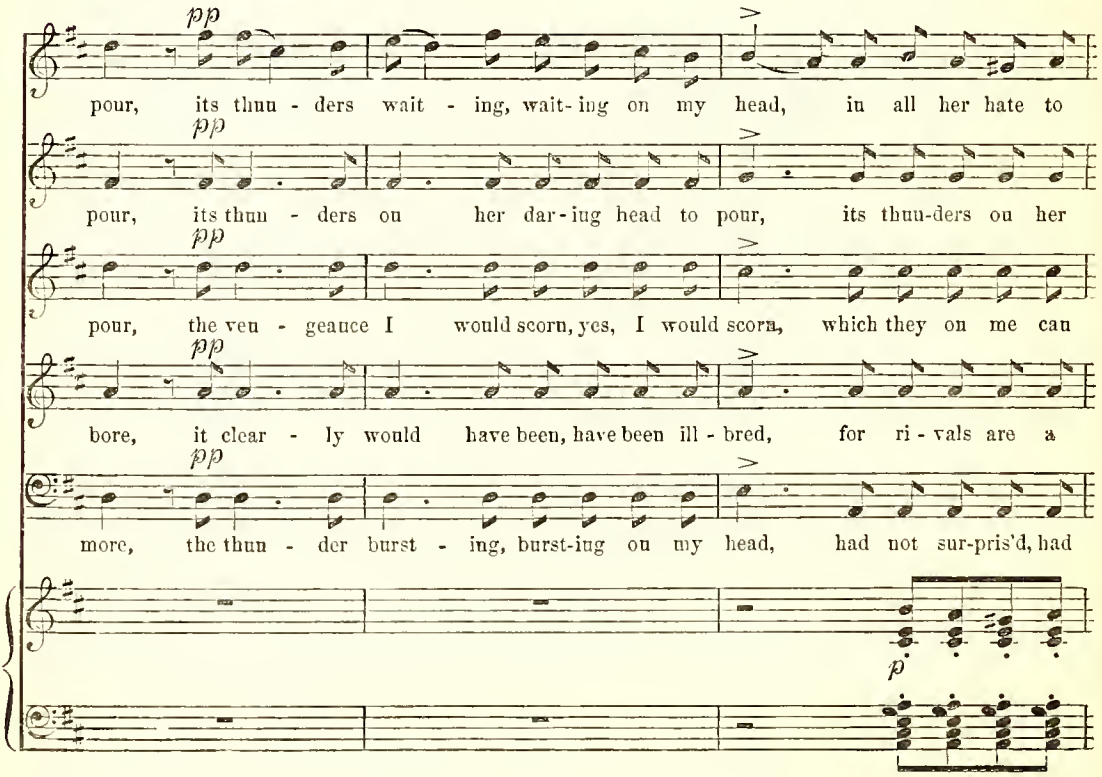

to all but vengeance dead, she stands mine eyes, she stands mine eyes be - fore,.....
all o-ther feel- ings dead, re-venge can hope, revenge can hope re - store, ...
tho' ev' - ry hope be fled, which seem'd se bright, which seem'd so bright be - fore,.....
and this is why she said, I must not touch, I must not touch the door,.....
to shame and feel- ing dead, now hopeless, hope - less, hope- less to de - plore,.....
Chorus.
At length to feel - ing dead, her sor-row we de - plore, yes, we de - plore,.....
At length to feel - ing dead, her sorrow we de - plore, yes, we de - plore,.....
At length to feel - ing dead, her sorrow we de - plore, yes, we de - plore, ...

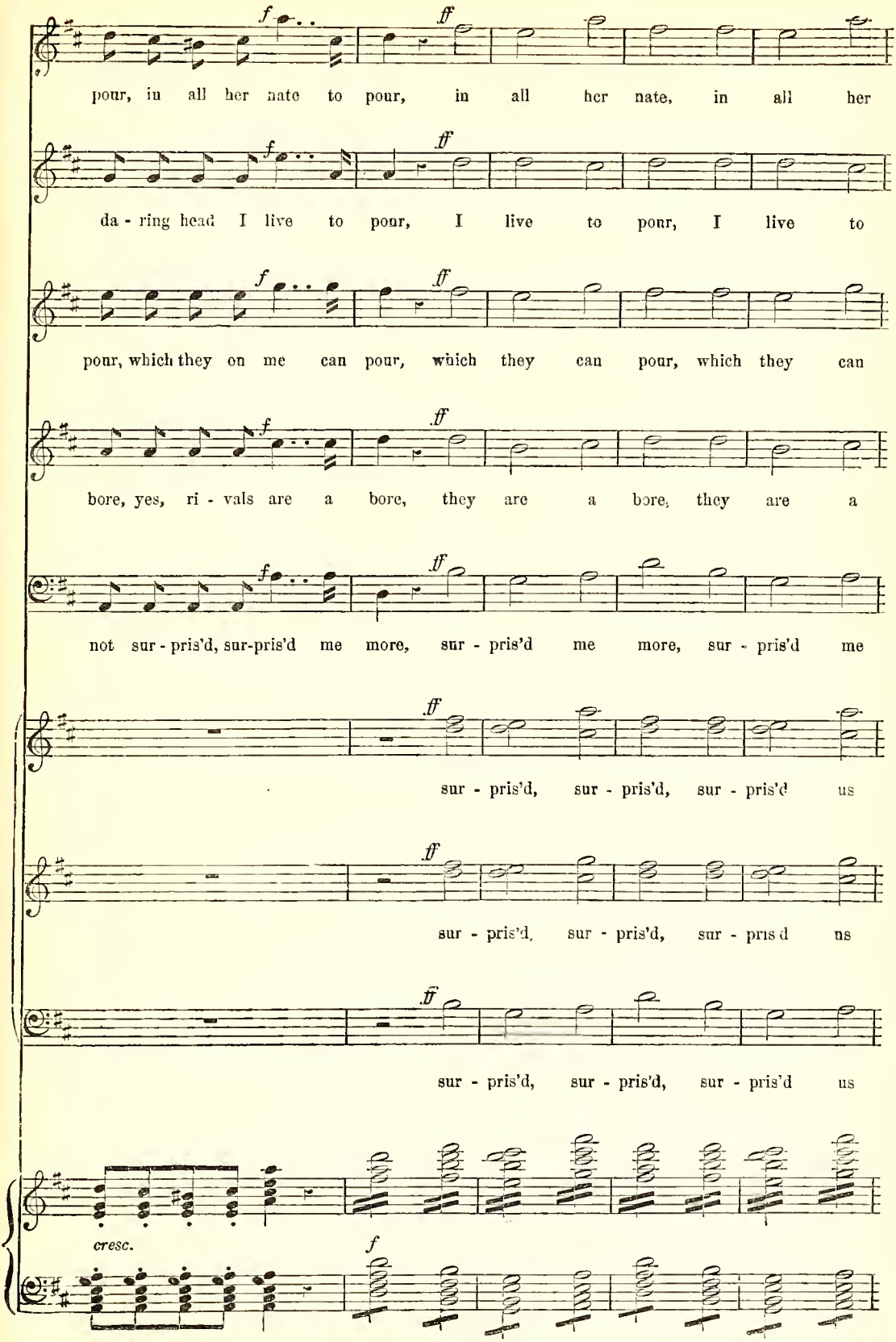

its thunders wait - ing on my head she on - - ly lives to pour,
its thunders on her da - ring head I ou - - ly live to nour,
the vengeance I would scorn to dread which they on me can pour,
it clear- ly would have been ill bred, for ri - - vals are a bore,
the thun-der burst-ing on my head had not surpris'd me more,
the thun-der burst-ing on our head had not surpris'd us more,
the thun-der burst-ing on our head had not surpris'd us more,
the thun-der burst-ing on our head had not surpris'd us more,
3
3

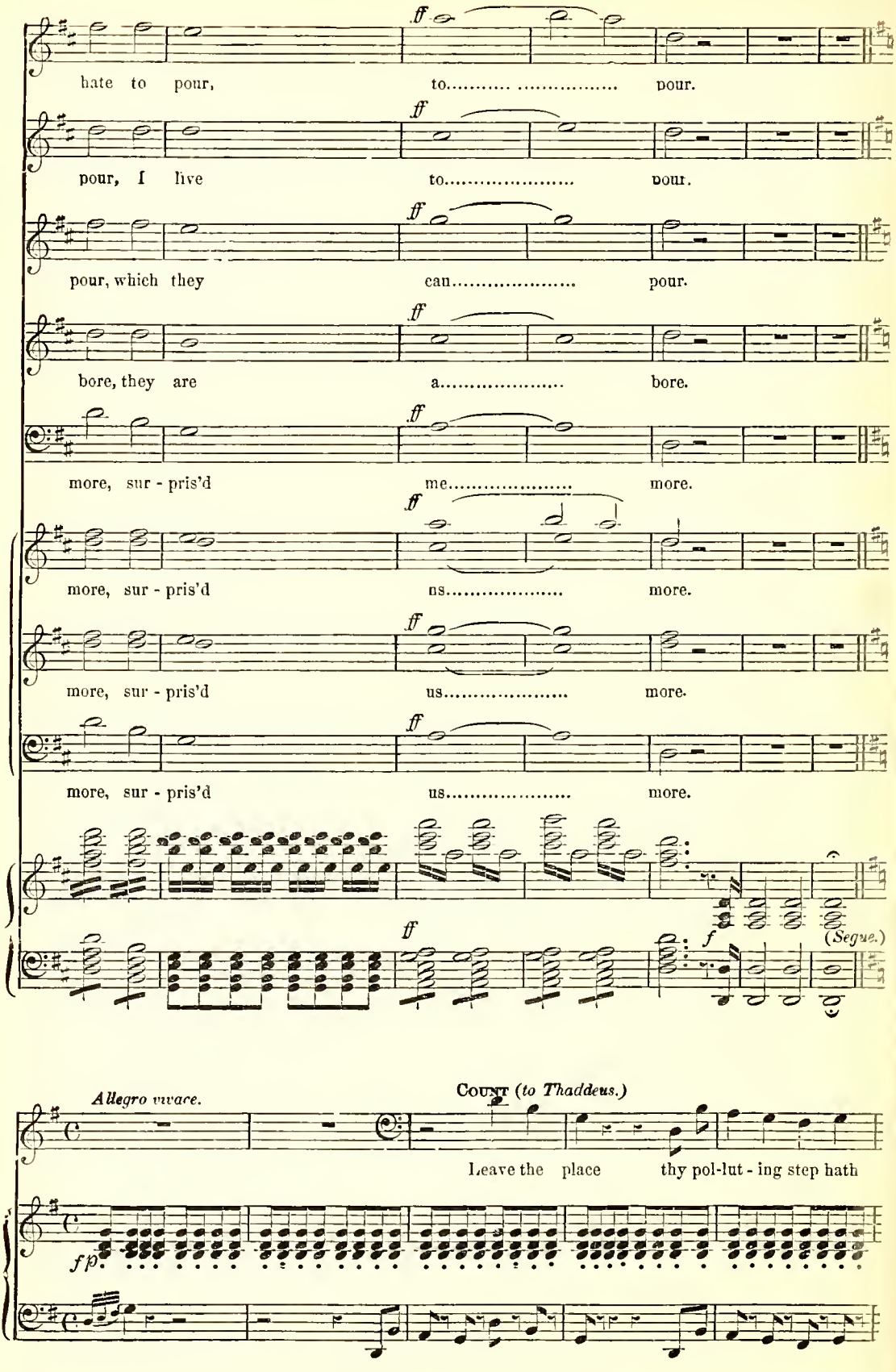

ff
she on - ly lives, she lives to pour,
ff
I on - ly live to pour, to pour,
ff
which they on me can pour, can pour,.....
ff
for ri - vals are a bore, a bore,.....
ff
had not sur - pris'd, sur - pris'd me more,
ff
had not sur - pris'd, sur - pris'd us more,
ff
had not sur - pris'd, sur pris'd us more,.....
ff
had not sur - pris'd, sur - pris'd us more,
cres - - cen - - - - do

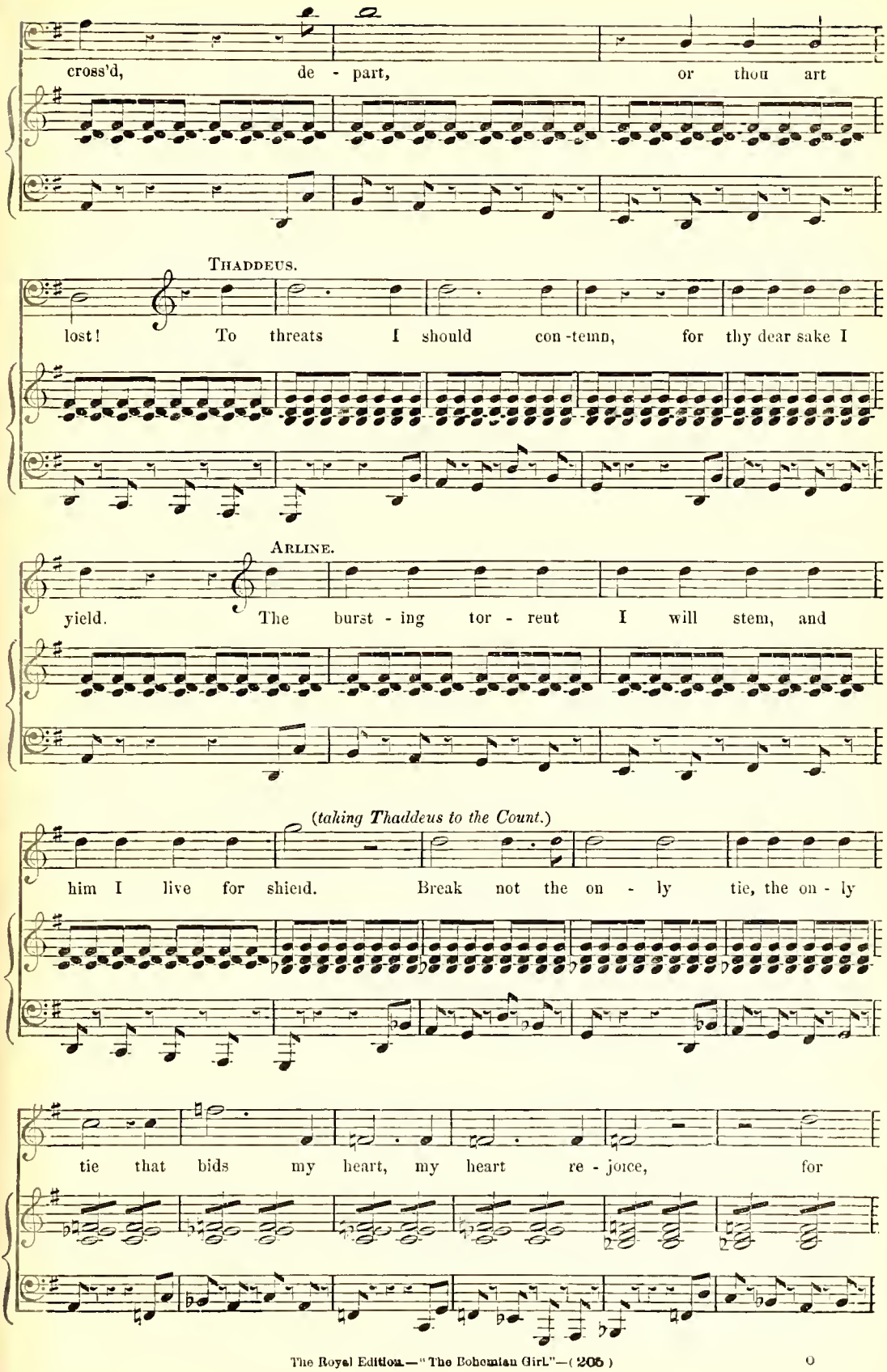

Poco più mosso
she on - ly lives, she lives to pour, its thunders
I on - ly live,.... I..... live to pour, its thunders
which they on me can pour, can pour, the vengeance
for ri - vals are a bore, a bore, it clear - ly
had not sur - pris'd, sur - pris'd me more, the thun-der
had not sur - pris'd, sur - pris'd us more,
had not sur - pris'd, sur - pris'd us more,
had not sur - pris'd, sur - pris'd us more,

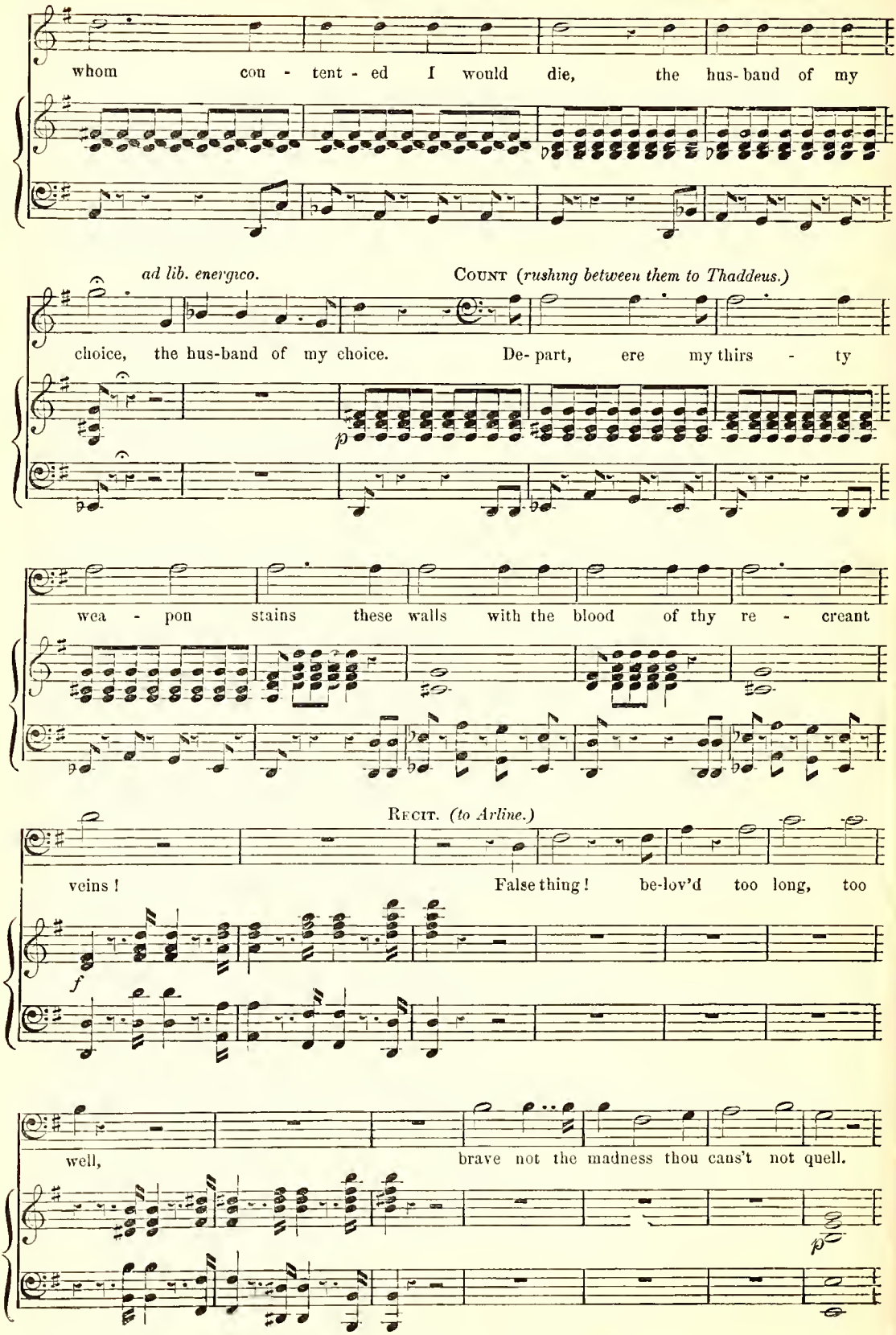

cresc.
wait - ing, wait-ing on my head, in all her hate to pour, in all her hate to
on her dar - ing head to pour, its thun-ders on her dar - ing head I live to
I would scorn, yes, I would scorn, which they on me can pour, which they on me can
would have been, have been ill- bred, for ri - vals are a bore, yes, ri - vals are a
burst - ing, burst-ing on my head, had not sur-pris'd, had not sur-pris'd, sur-pris'd me
p
cresc.
f

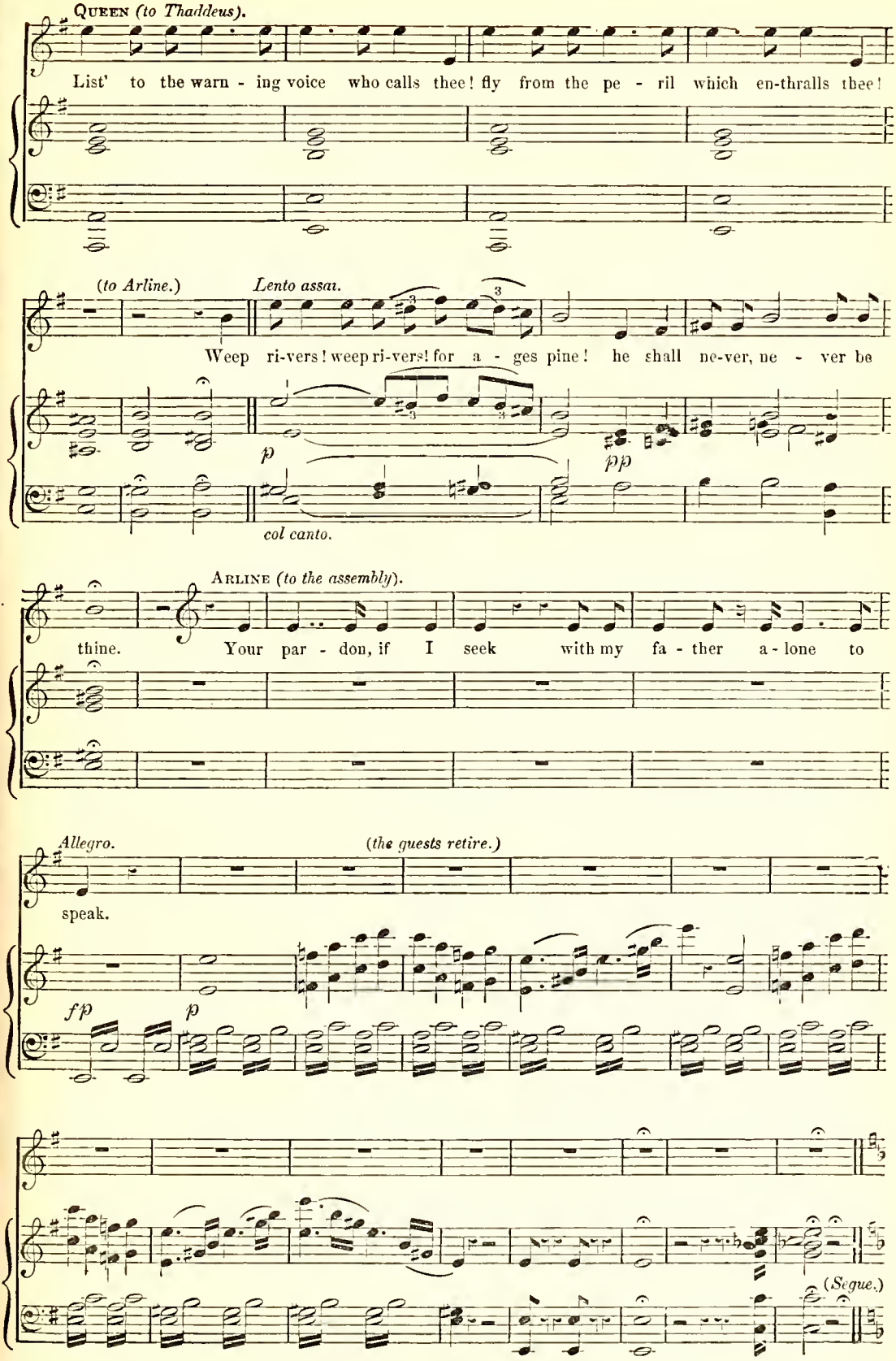

pp
pour, its thun - ders wait - ing, wait- ing on my head, in all her hate to
pour, its thun - ders on her dar - ing head to pour, its thun-ders on her
pour, the ven - geance I would scorn, yes, I would scorn, which they on me can
bore, it clear - ly would have been, have been ill - bred, for ri - vals are a
more, the thun - der burst - ing, burst-ing on my head, had not sur-pris'd, had
p


f
ff
pour, in all her nate to pour, in all her nate, in all her
da - ring head I live to pour, I live to pour, I live to
pour, which they on me can pour, which they can pour, which they can
bore, yes, ri - vals are a bore, they are a bore, they are a
not sur - pris'd, sur-pris'd me more, sur - pris'd me more, sur - pris'd me
sur - pris'd, sur - pris'd, sur - pris'd us
sur - pris'd, sur - pris'd, sur - pris'd us
sur - pris'd, sur - pris'd, sur - pris'd us
cresc.

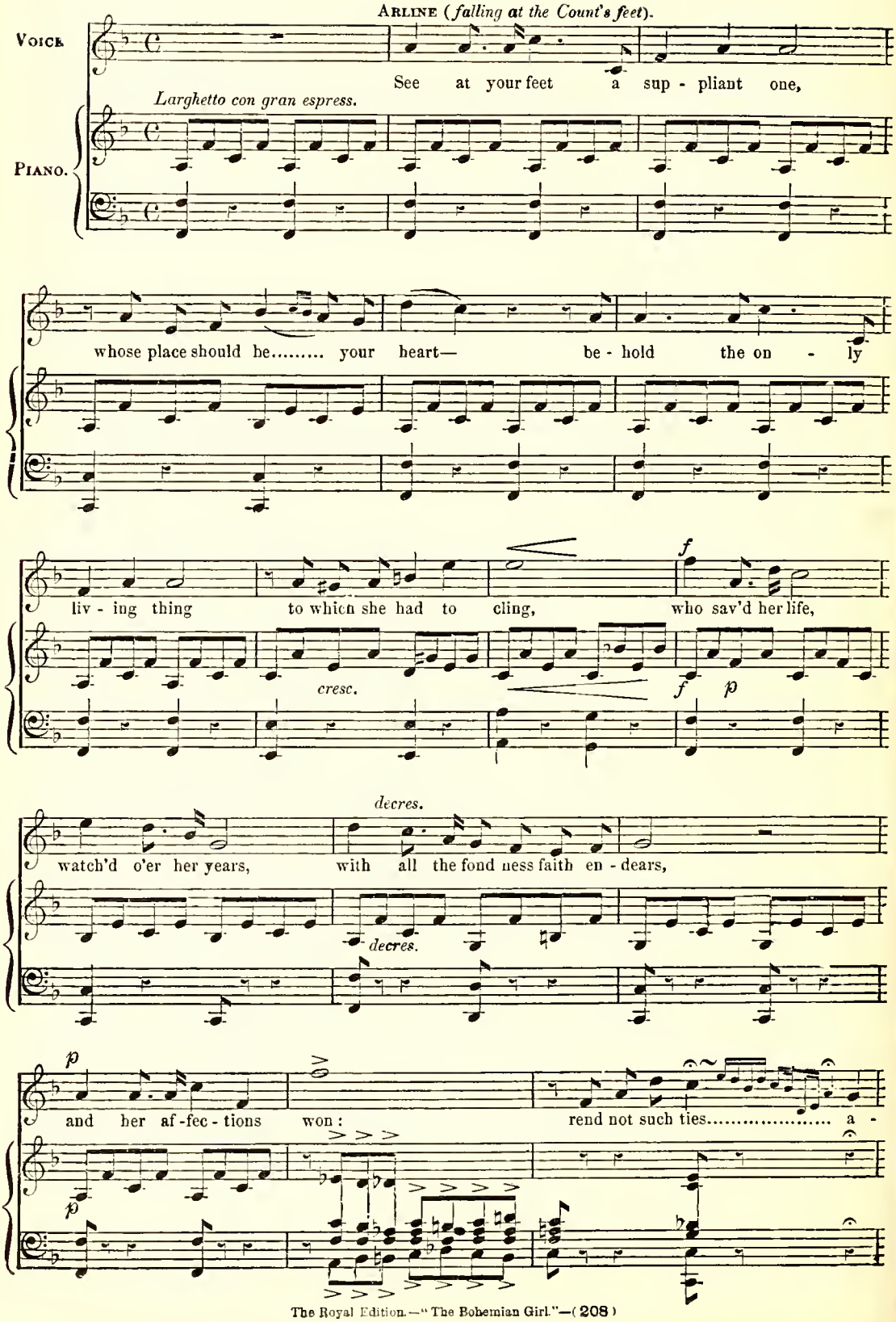

ff
hate to pour, to..... ..... pour.
pour, I live to..... pour.
pour, which they can..... pour.
bore, they are a..... bore.
more, sur - pris'd me..... more.
more, sur - pris'd us..... more.
more, sur - pris'd us..... more.
more, sur - pris'd us..... more.
f
(Segue.)
Allegro vivace.
Count (to Thaddeus.)
Leave the place thy pol-lut - ing step hath
fp

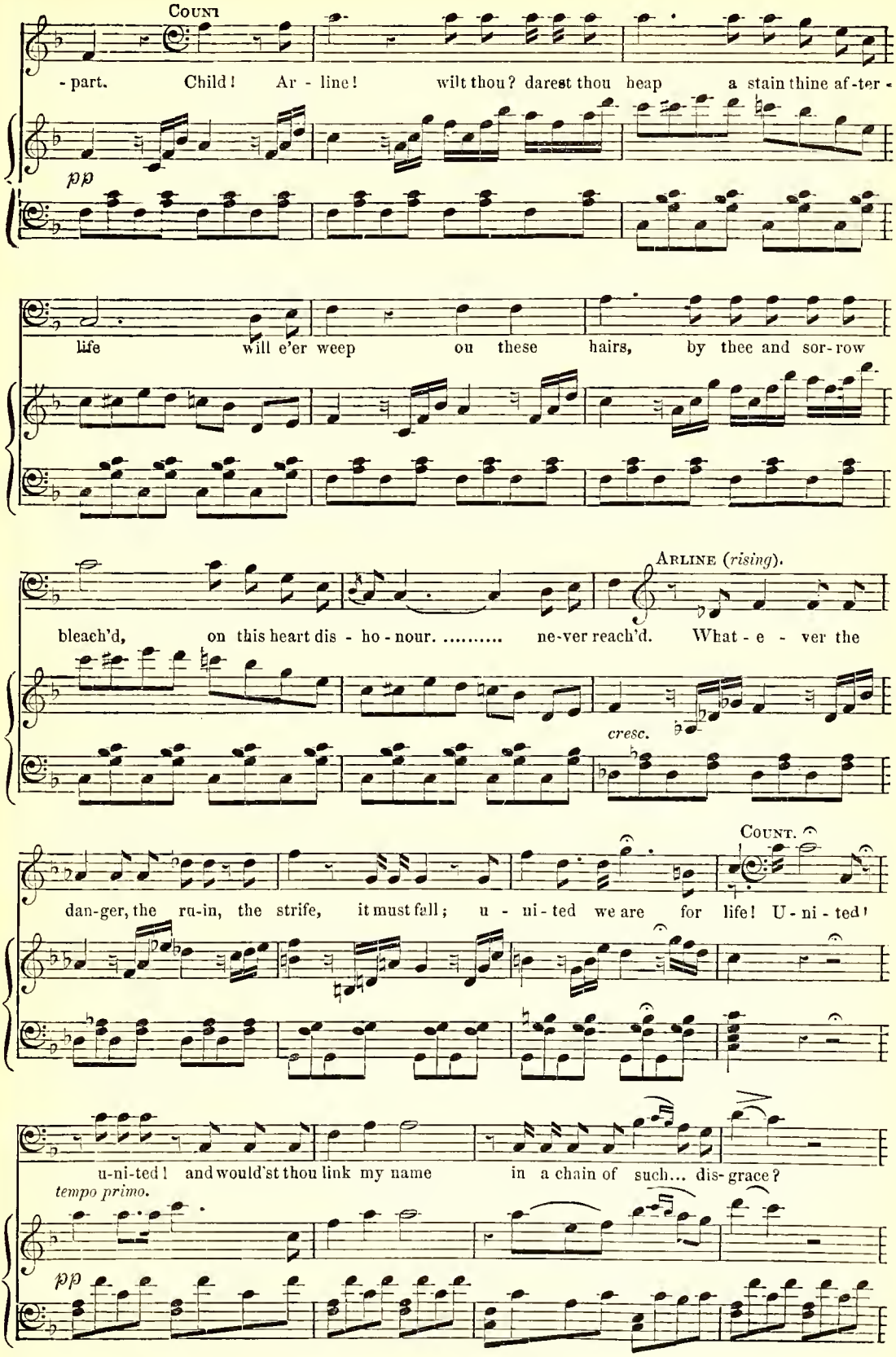

cross'd, de - part, or thou art
THADDEUS.
lost! To threats I should con-temn, for thy dear sake I
ARLINE.
yield. The burst - ing tor - rent I will stem, and
(taking Thaddeus to the Count.)
him I live for shield. Break not the on - ly tie, the on - ly
tie that bids my heart, my heart re - joice, for

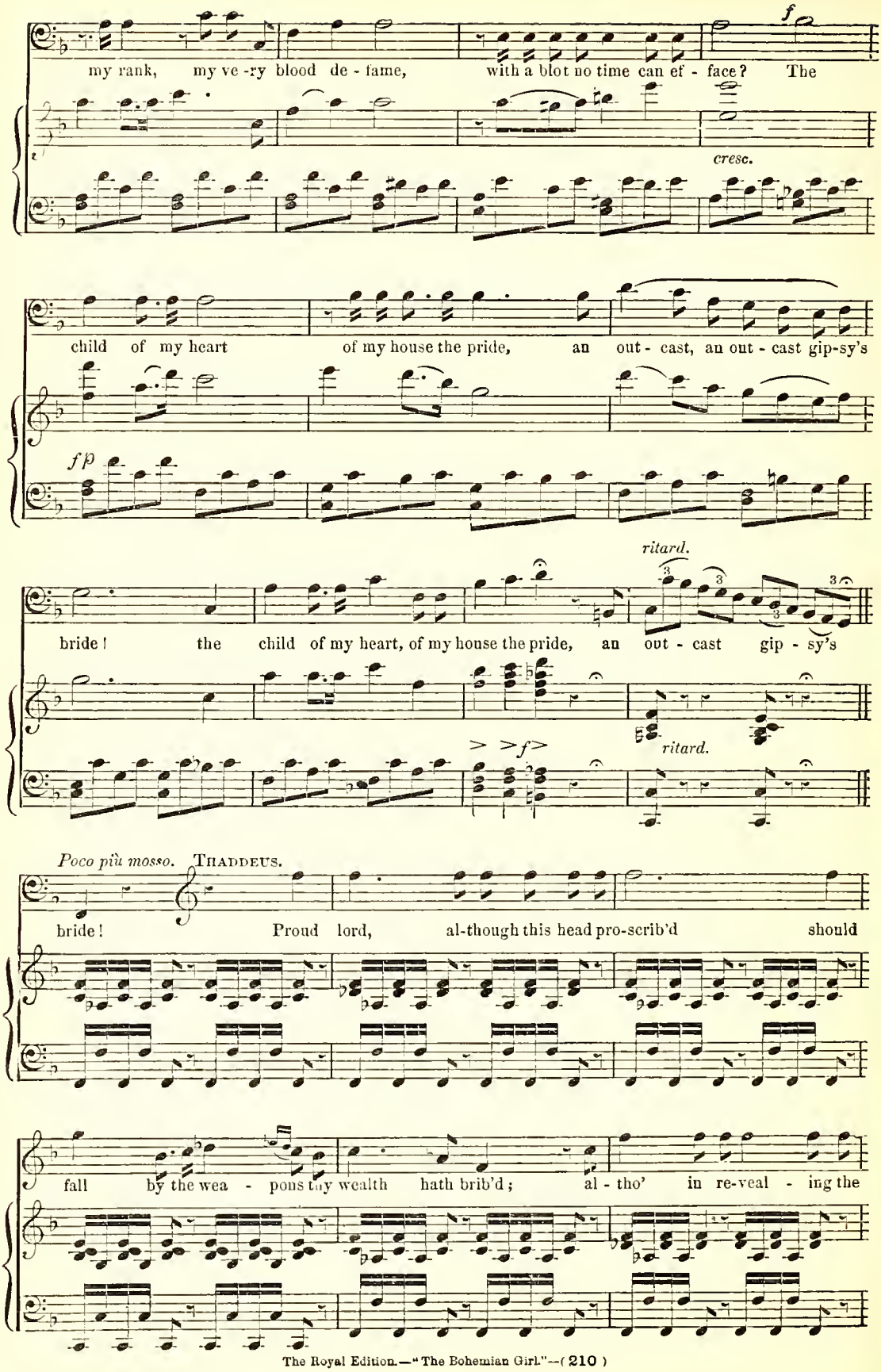

whom con - tent - ed I would die, the hus- band of my
ad lib. energico.
COUNT (rushing between them to Thaddeus.)
choice, the hus-band of my choice. De- part, ere my thirs - ty
wea - pon stains these walls with the blood of thy re - creant
RECIT. (to Arline.)
veins ! False thing ! be-lov'd too long, too
well, brave not the madness thou cans't not quell.

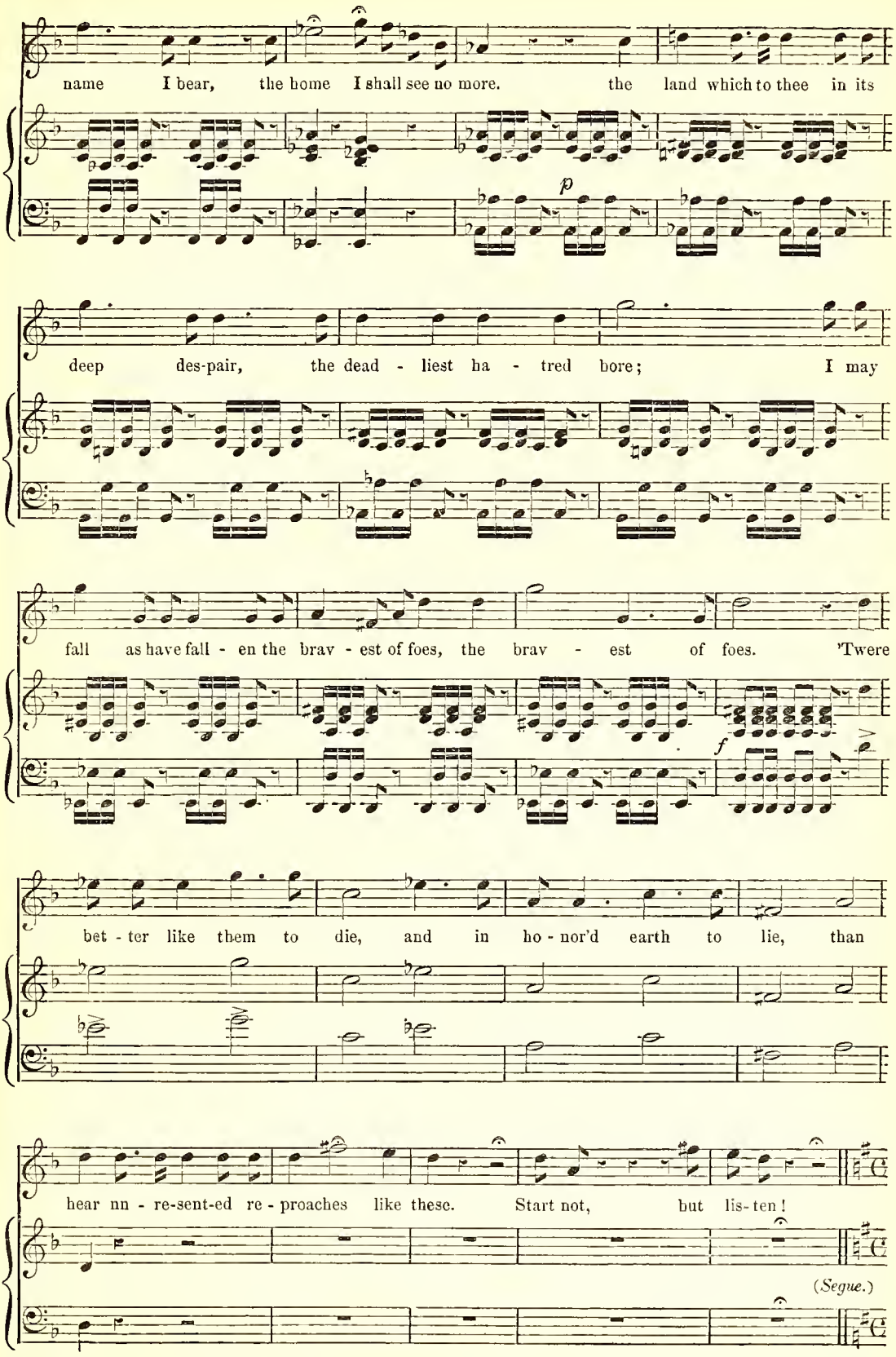

QUEEN (to Thaddeus).
List' to the warn - ing voice who calls thee! fly from the pe - ril which en-thralls thee!
(to Arline.)
Lento assai.
Weep ri-vers! weep ri-vers! for a - ges pine! he shall ne-ver, ne - ver be
p
pp
col canto.
ARLINE (to the assembly).
thine. Your par - don, if I seek with my fa - ther a - lone to
Allegro.
(the guests retire.)
speak.
fp
p
(Segue.)

SCENE.


ARLINE (*falling at the Count's feet*).
VOICE.
See at your feet a sup - pliant one,
Larghetto con gran espress.
PIANO.
whose place should be..... your heart— be - hold the on - ly
liv - ing thing to which she had to cling, who sav'd her life,
cresc.
f
p
decres.
watch'd o'er her years, with all the fond ness faith en - dears,
decres.
p
and her af - fec - tions won: rend not such ties..... a -

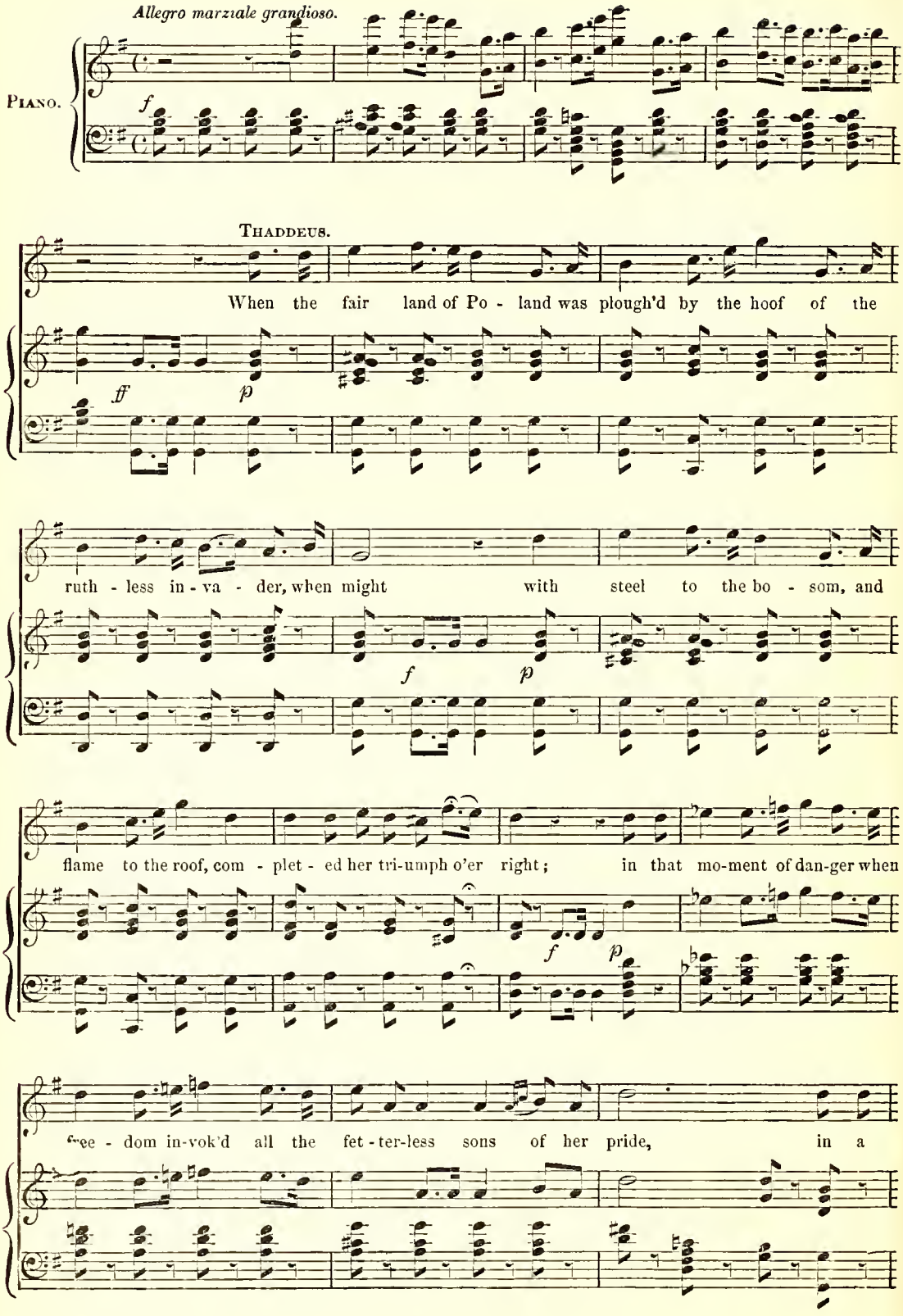

Count
- part. Child! Ar - line! wilt thou? darest thou heap a stain thine af-ter -
pp
life will e'er weep ou these hairs, by thee and sor-row
Arline (rising).
bleach'd, on this heart dis - ho - nour. ..... ne-ver reach'd. What - e - ver the
cresc.
Count.
dan-ger, the ru-in, the strife, it must fall; u - ni - ted we are for life! U - ni - ted!
u-ni-ted! and would'st thou link my name in a chain of such... dis-grace?
tempo primo.
pp

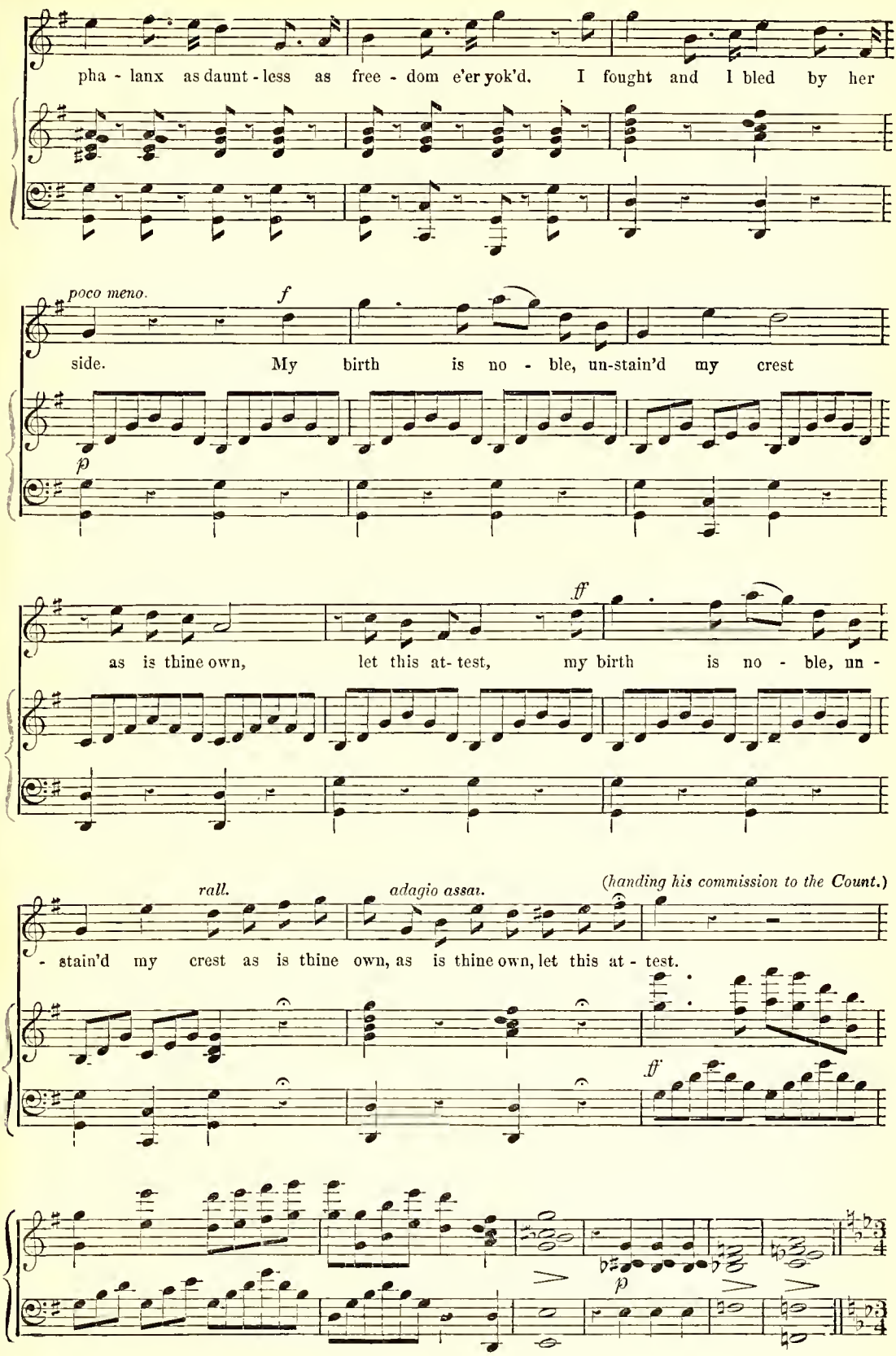

my rank, my ve - ry blood de - fame, with a blot no time can ef - face? The
f
cresc.
child of my heart of my house the pride, an out - cast, an out - cast gip-sy's
fp
ritard.
bride! the child of my heart, of my house the pride, an out - cast gip - sy's
> >f>
ritard.
Poco più mosso. THADDEUS.
bride! Proud lord, al-though this head pro-scrib'd should
fall by the wea - pons thy wealth hath brib'd; al - tho' in re-veal - ing the

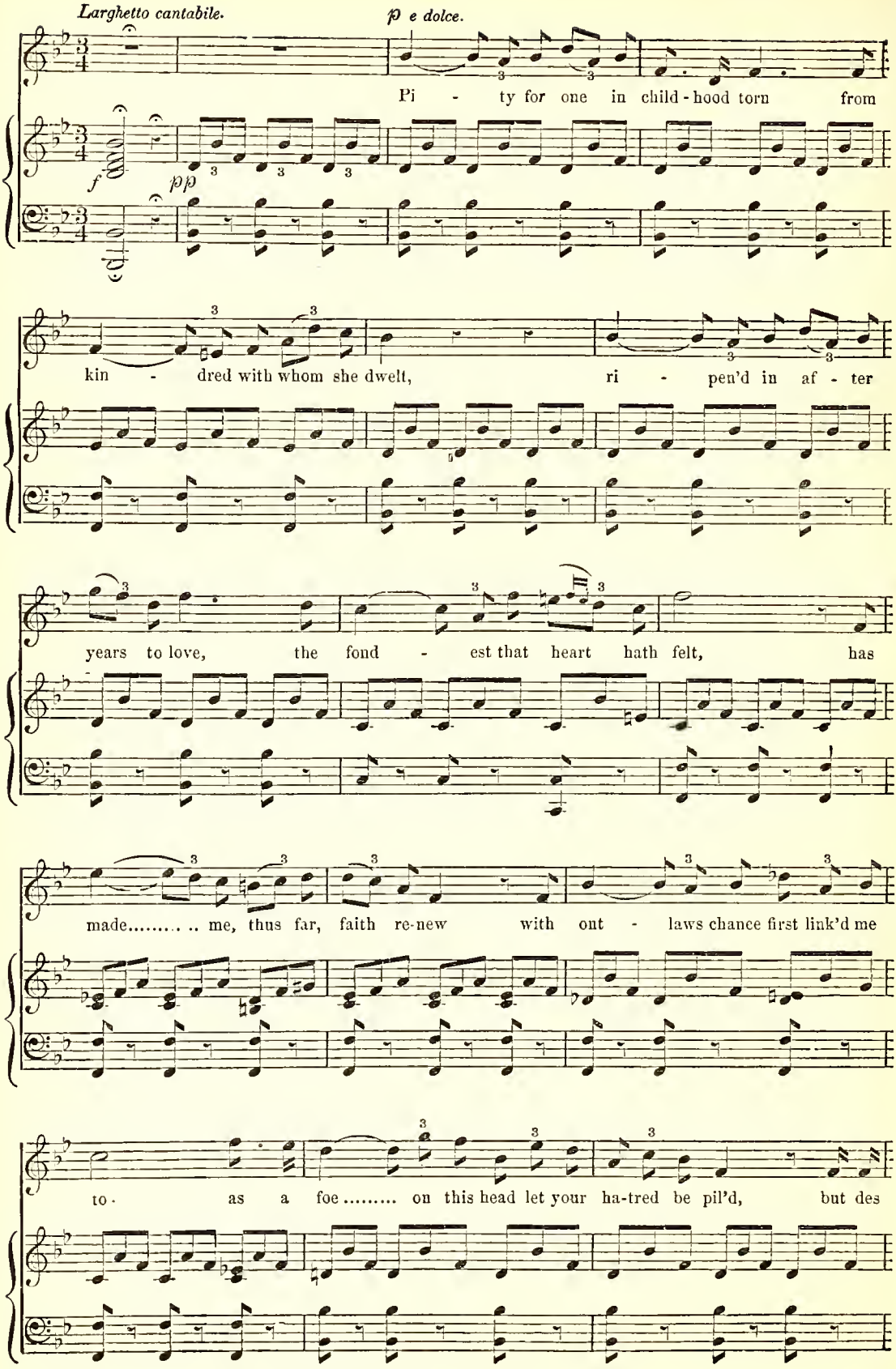

name I bear, the home I shall see no more. the land which to thee in its
p
deep des-pair, the dead - liest ha - tred bore; I may
fall as have fall - en the brav - est of foes, the brav - est of foes. 'Twere
f
bet - ter like them to die, and in ho - nor'd earth to lie, than
hear nn - re-sent-ed re - proaches like these. Start not, but lis-ten!
(Segue.)

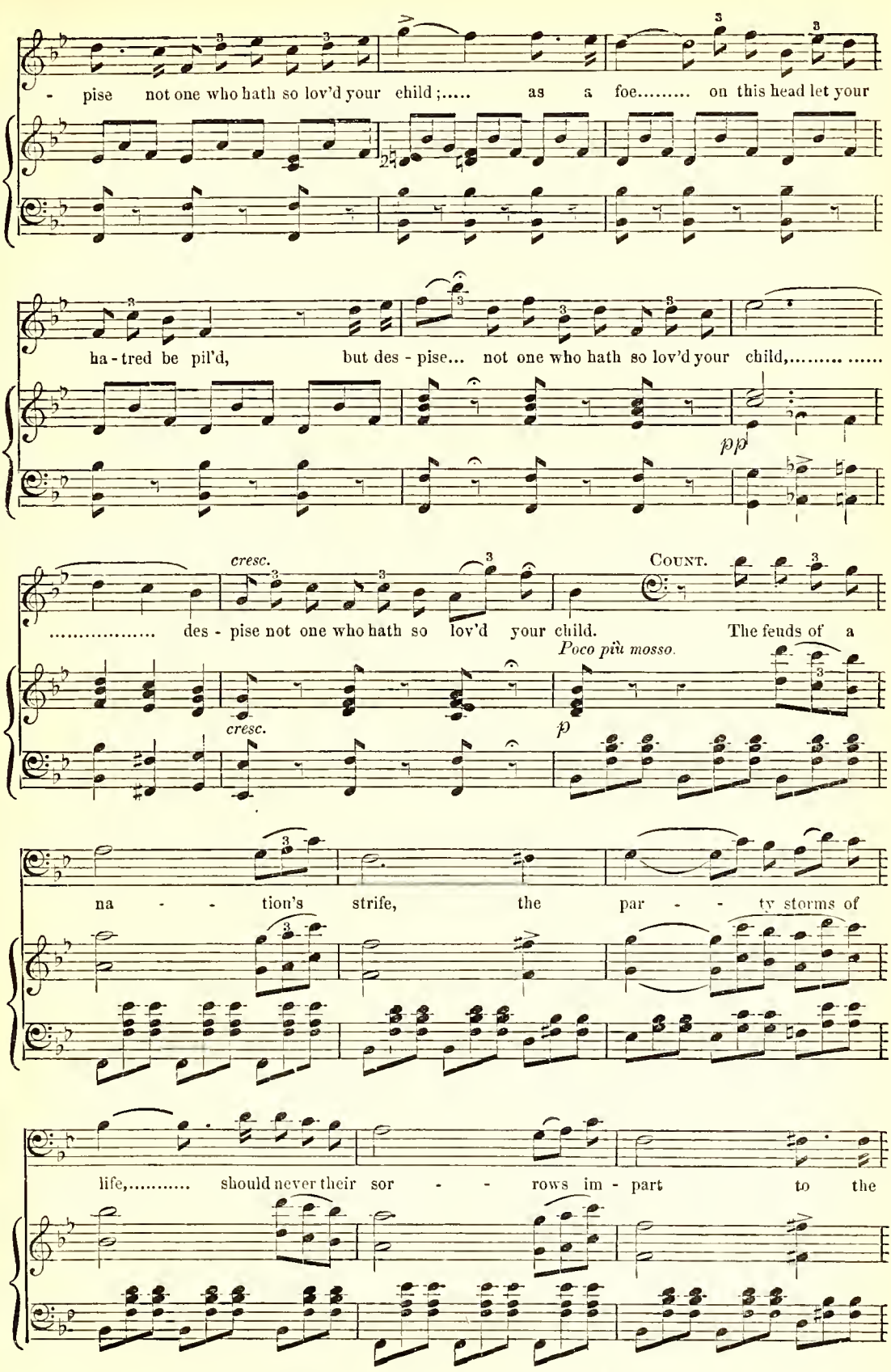
AIR.

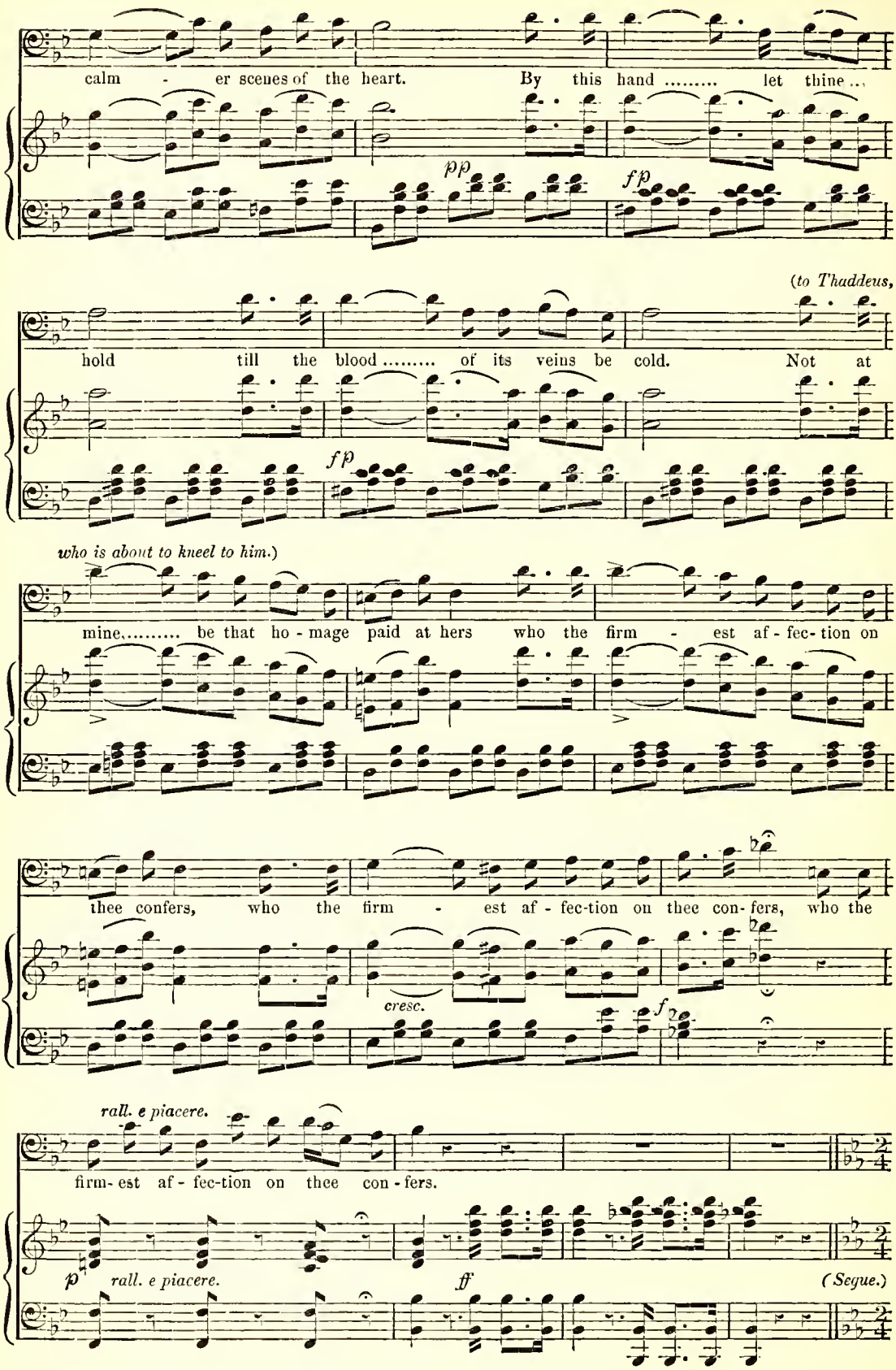
Allegro marziale grandioso.



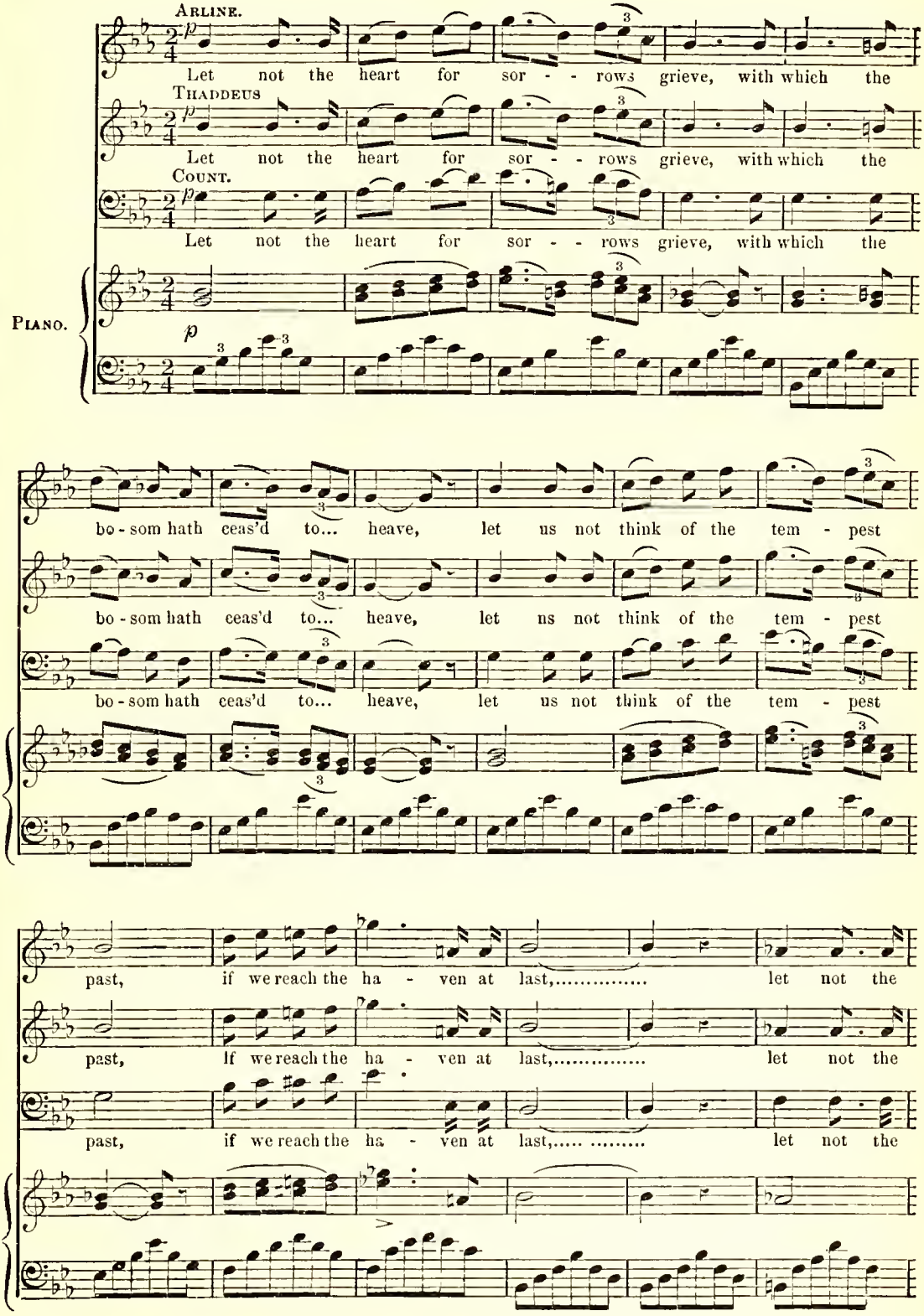

pha - lanx as daunt - less as free - dom e'er yok'd. I fought and I bled by her
poco meno.
f
side. My birth is no - ble, un-stain'd my crest
p
ff
as is thine own, let this at- test, my birth is no - ble, un -
rall.
adagio assai.
(handing his commission to the Count.)
- stain'd my crest as is thine own, as is thine own, let this at - test.
ff
p

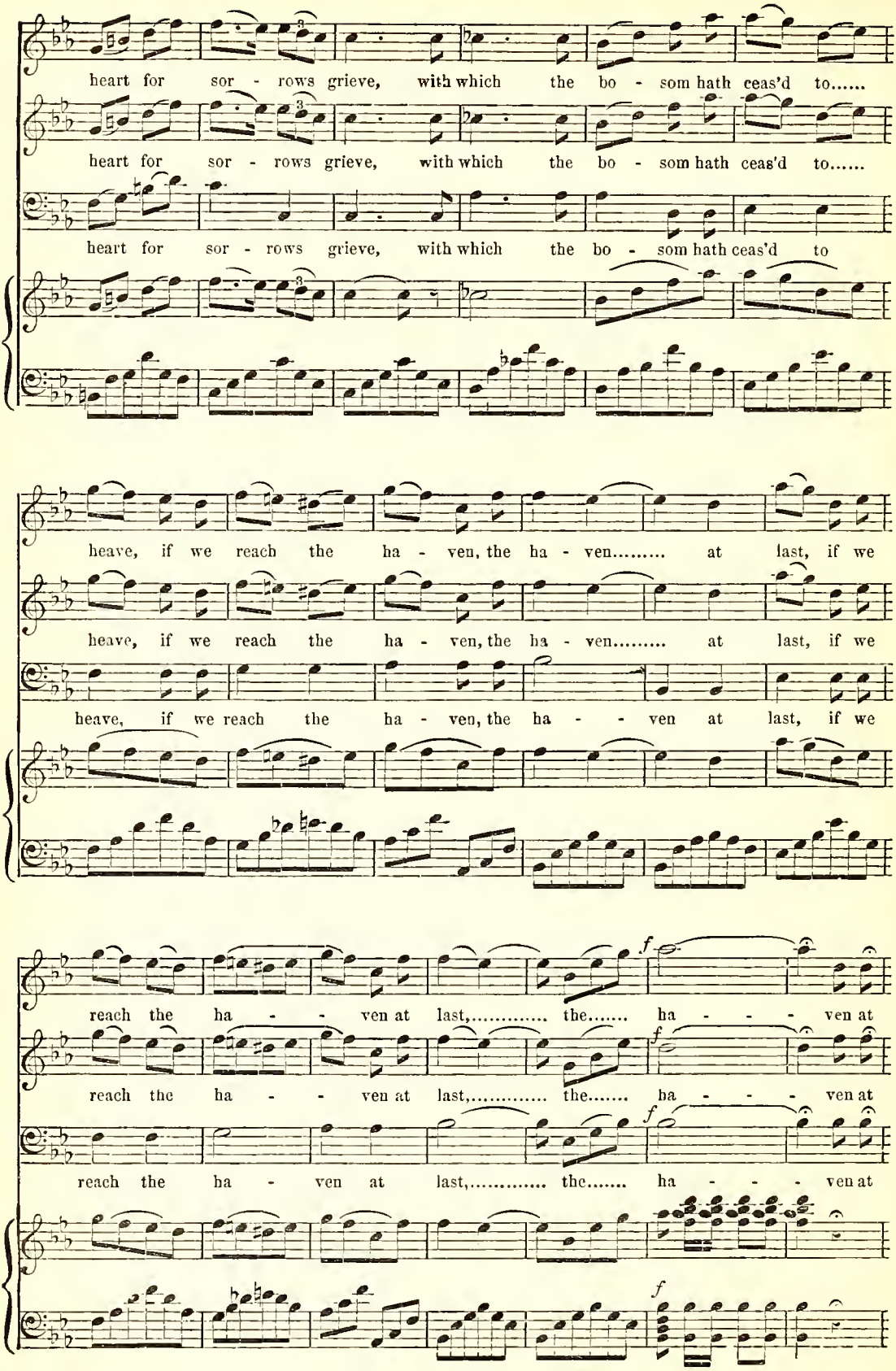

Larghetto cantabile.
p e dolce.
Pi - ty for one in child-hood torn from
f
pp
kin - dred with whom she dwelt, ri - pen'd in af - ter
years to love, the fond - est that heart hath felt, has
made..... .. me, thus far, faith re-new with out - laws chance first link'd me
to - as a foe ..... on this head let your ha-tred be pil'd, but des

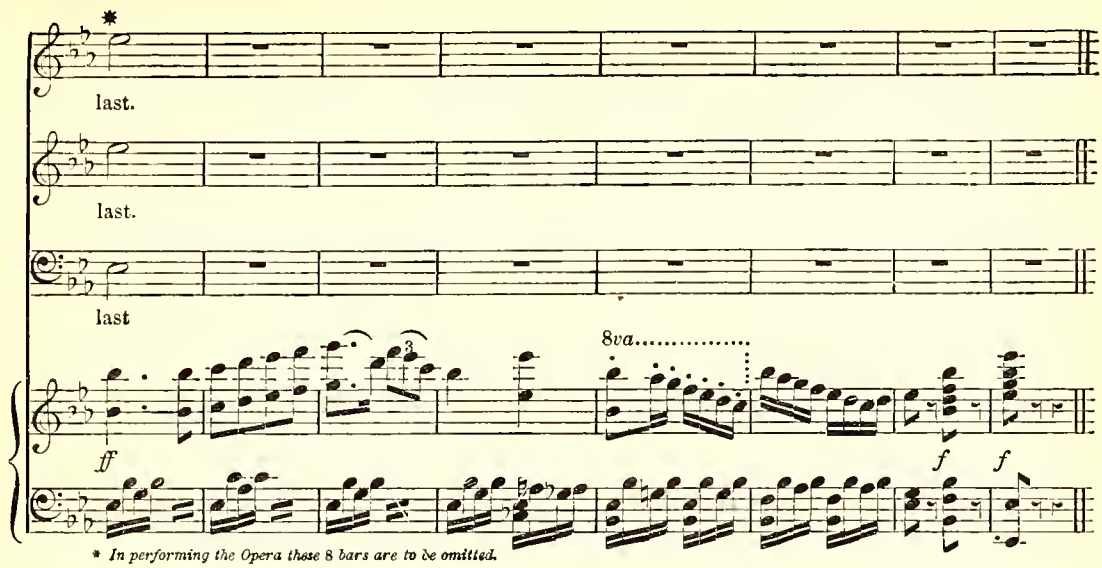

- pise not one who hath so lov'd your child;..... as a foe..... on this head let your
ha - tred be pil'd, but des - pise... not one who hath so lov'd your child,..... .....
pp
cresc.
..... des - pise not one who hath so lov'd your child.
COUNT.
The feuds of a
Poco più mosso.
cresc.
p
na - - tion's strife, the par - - ty storms of
life,..... should never their sor - - rows im - part to the


calm - er scenes of the heart. By this hand ..... let thine ...
pp
fp
(to Thaddeus,
hold till the blood ..... of its veins be cold. Not at
fp
who is about to kneel to him.)
mine..... be that ho - mage paid at hers who the firm - est af - fec - tion on
thee confers, who the firm - est af - fec - tion on thee con - fers, who the
cresc.
f
rall. e piacere.
firm - est af - fec - tion on thee con - fers.
p
rall. e piacere.
ff
(Segue.)

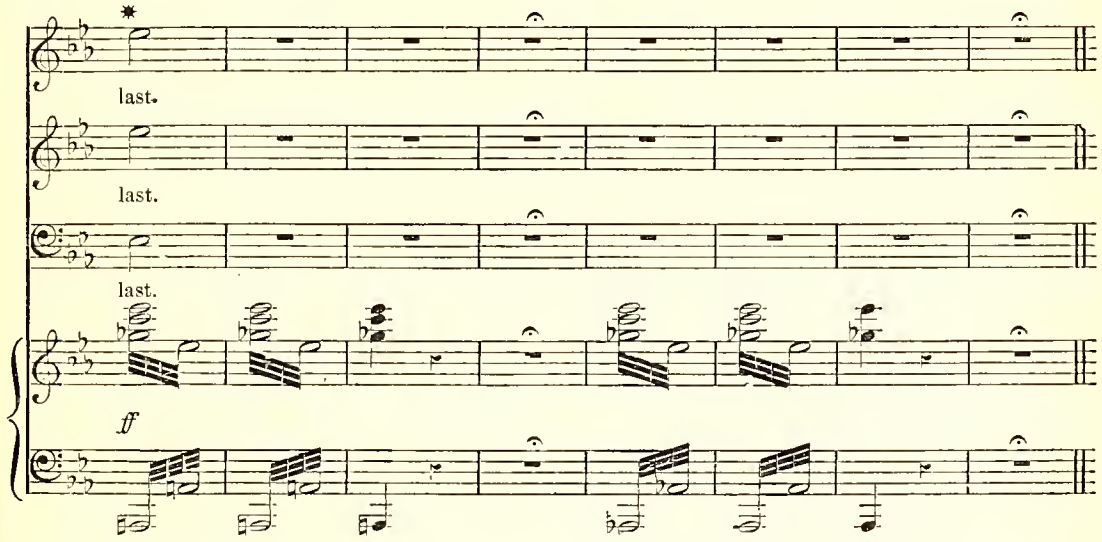
TRIO.

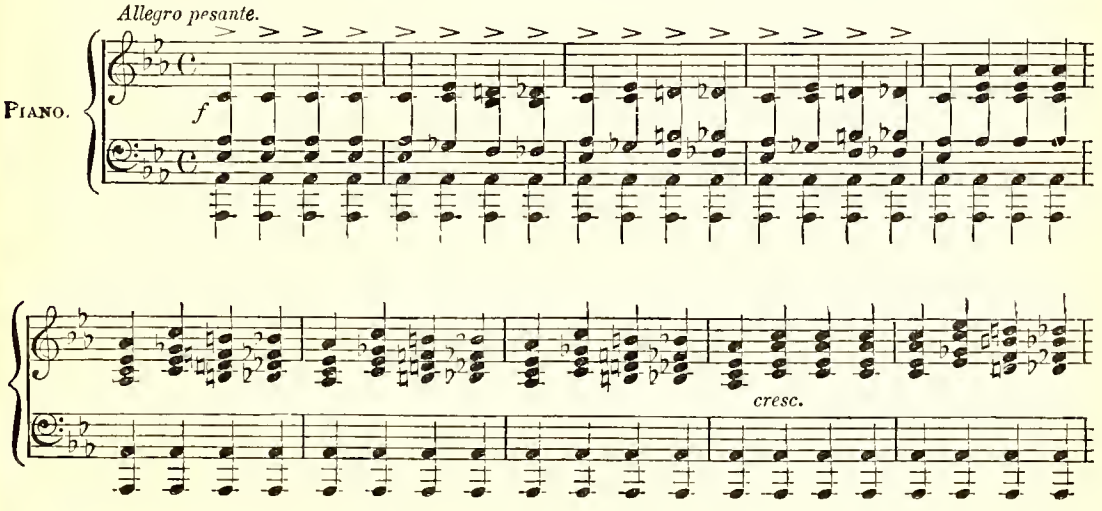

ARLINE.
Let not the heart for sor - - rows grieve, with which the
THADDEUS
Let not the heart for sor - - rows grieve, with which the
COUNT.
Let not the heart for sor - - rows grieve, with which the
PIANO.
bo - som hath ceas'd to... heave, let us not think of the tem - pest
bo - som hath ceas'd to... heave, let us not think of the tem - pest
bo - som hath ceas'd to... heave, let us not think of the tem - pest
past, if we reach the ha - ven at last,..... let not the
past, if we reach the ha - ven at last,..... let not the
past, if we reach the ha - ven at last,..... let not the

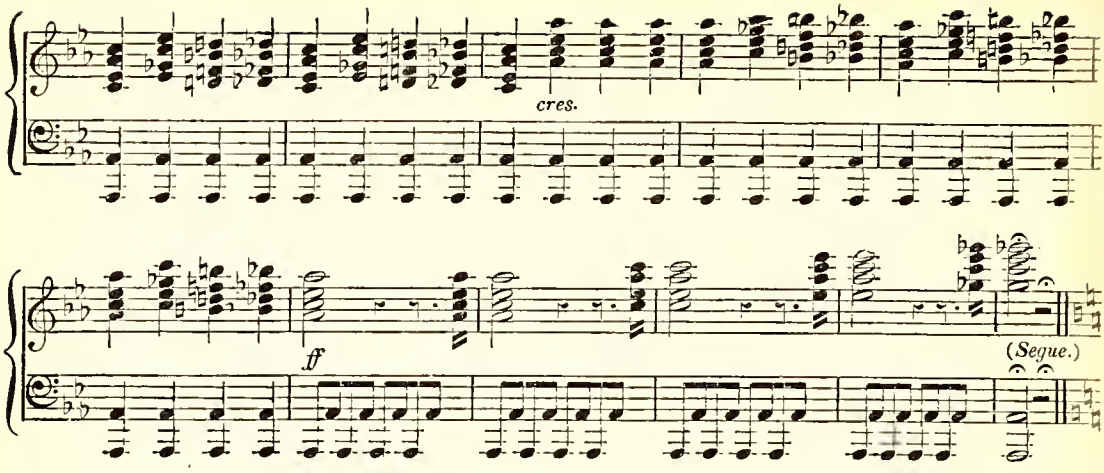

heart for sor - rows grieve, with which the bo - som hath ceas'd to.....
heart for sor - rows grieve, with which the bo - som hath ceas'd to.....
heart for sor - rows grieve, with which the bo - som hath ceas'd to
heave, if we reach the ha - ven, the ha - ven..... at last, if we
heave, if we reach the ha - ven, the ha - ven..... at last, if we
heave, if we reach the ha - ven, the ha - - ven at last, if we
reach the ha - - ven at last,..... the..... ha - - - ven at
reach the ha - - ven at last,..... the..... ha - - - ven at
reach the ha - ven at last,..... the..... ha - - - ven at
f
f
f
f



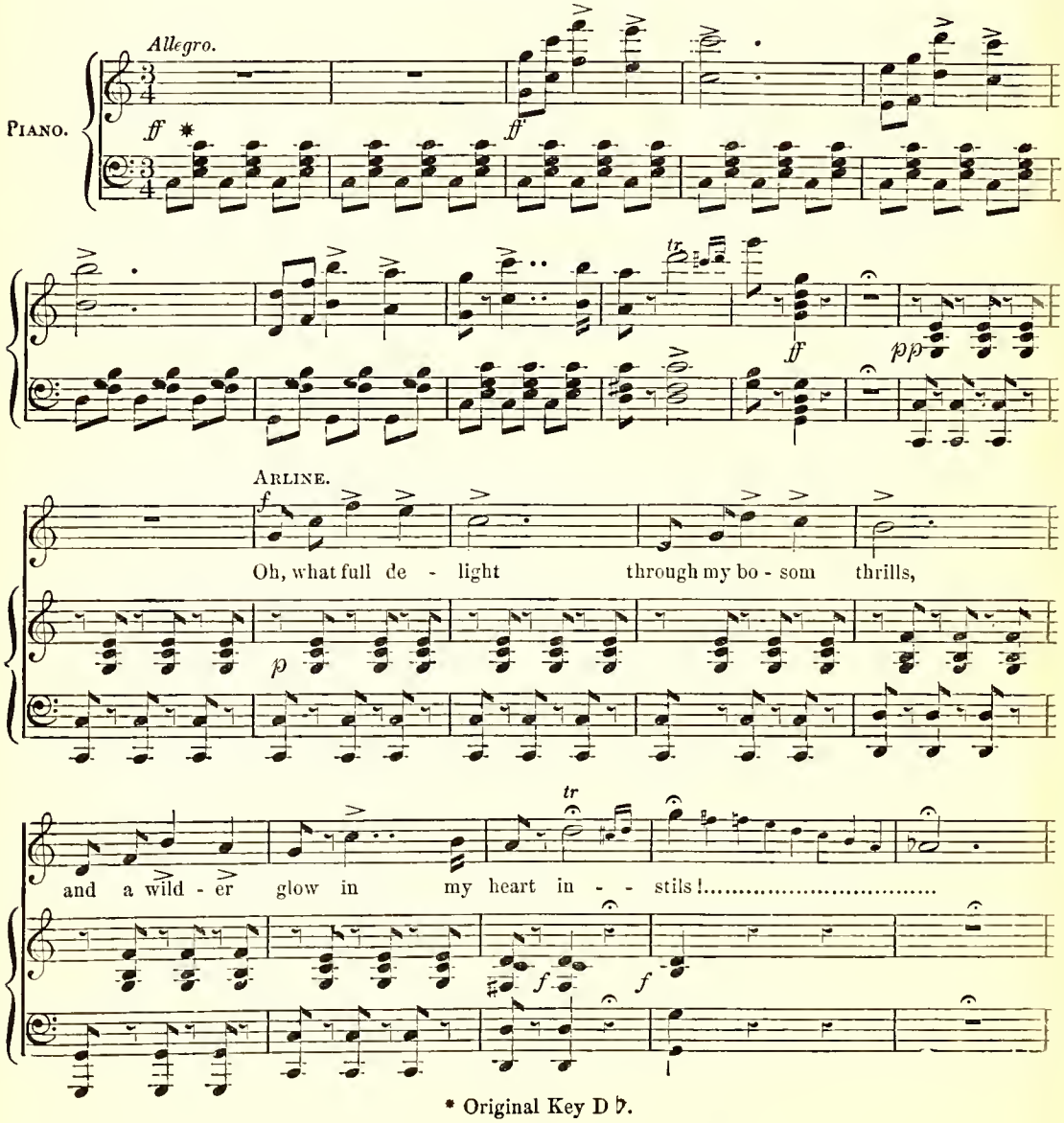
* *In performing the Opera these 8 bars are to be omitted.*



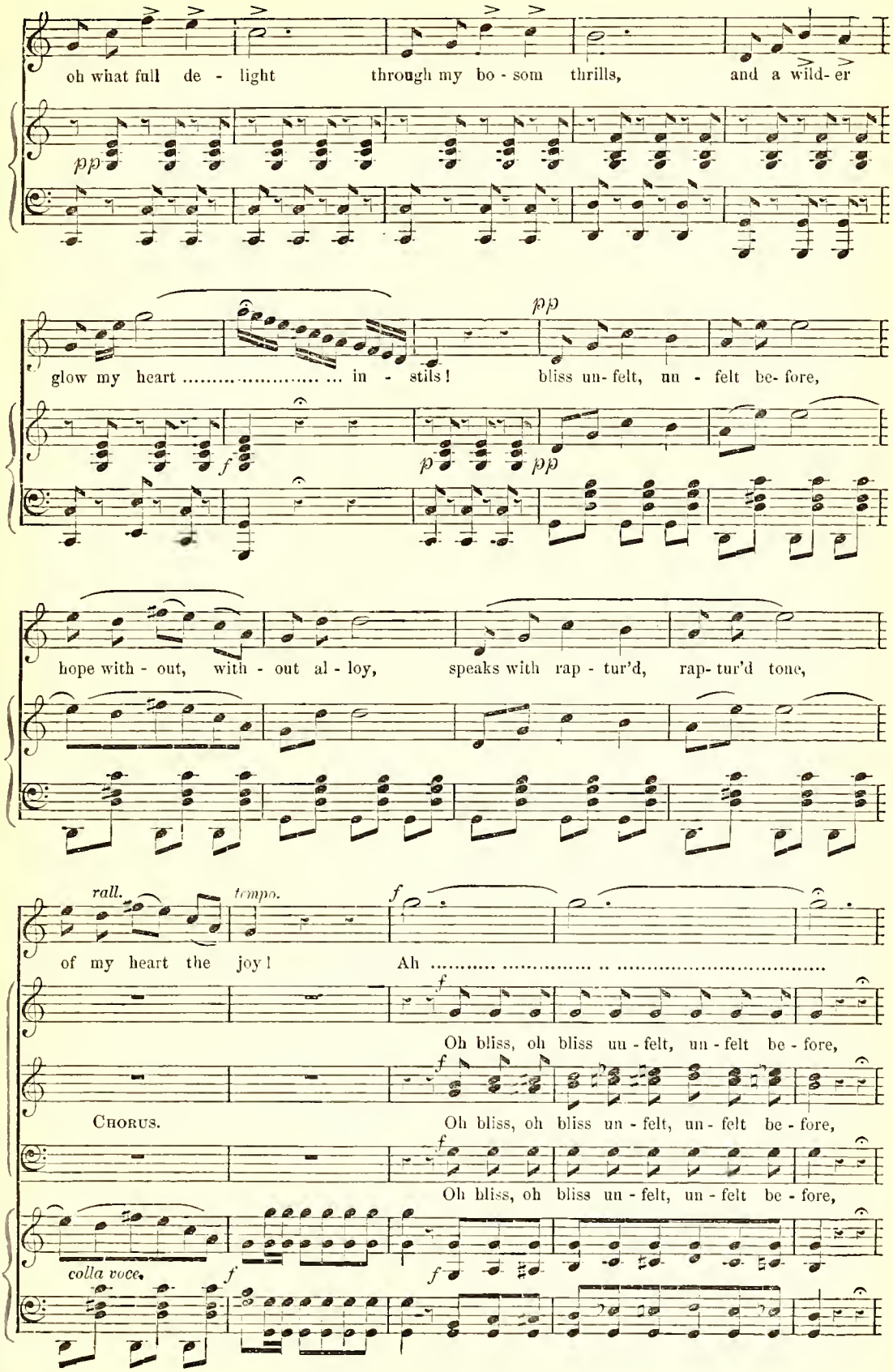


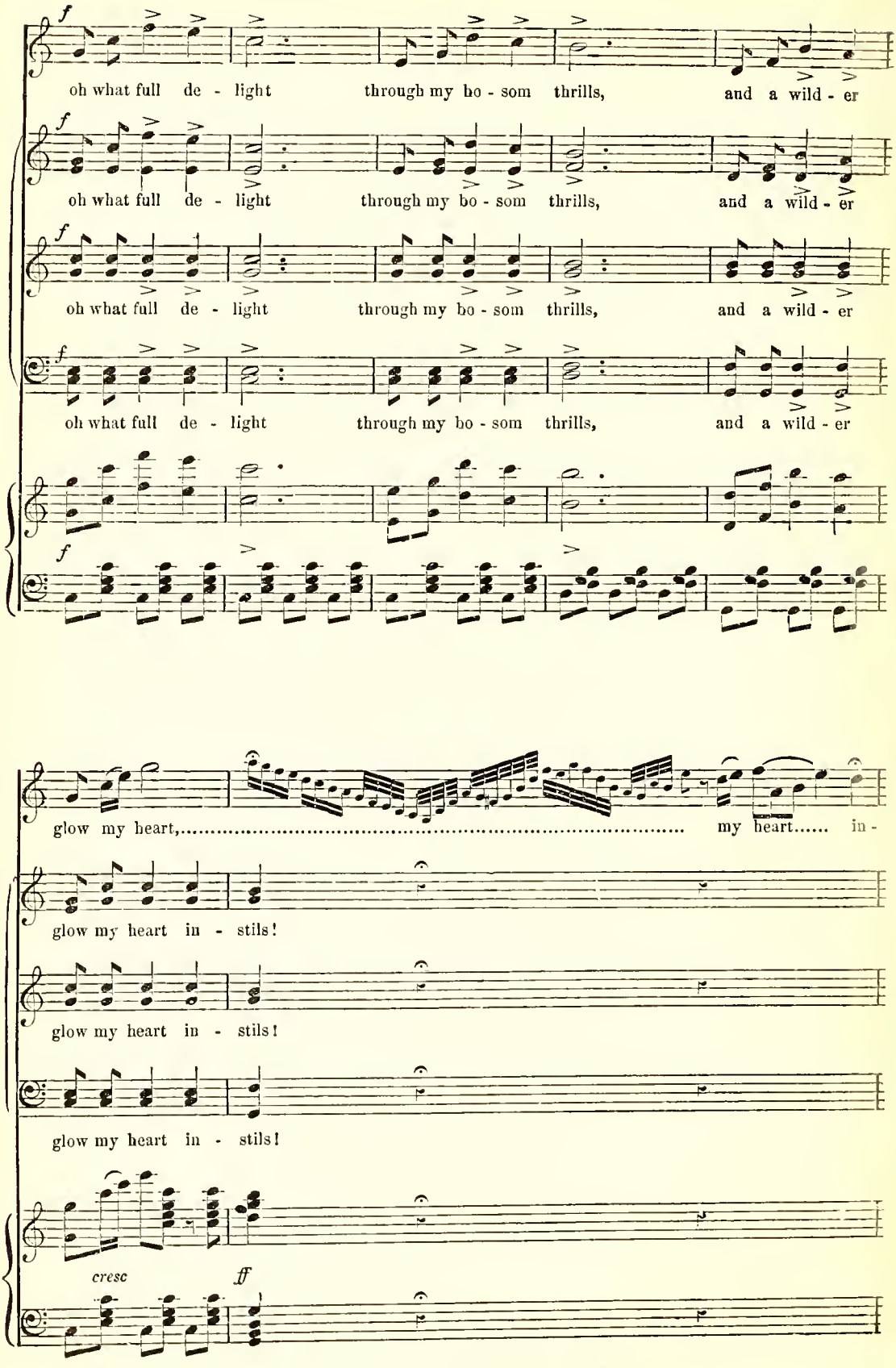


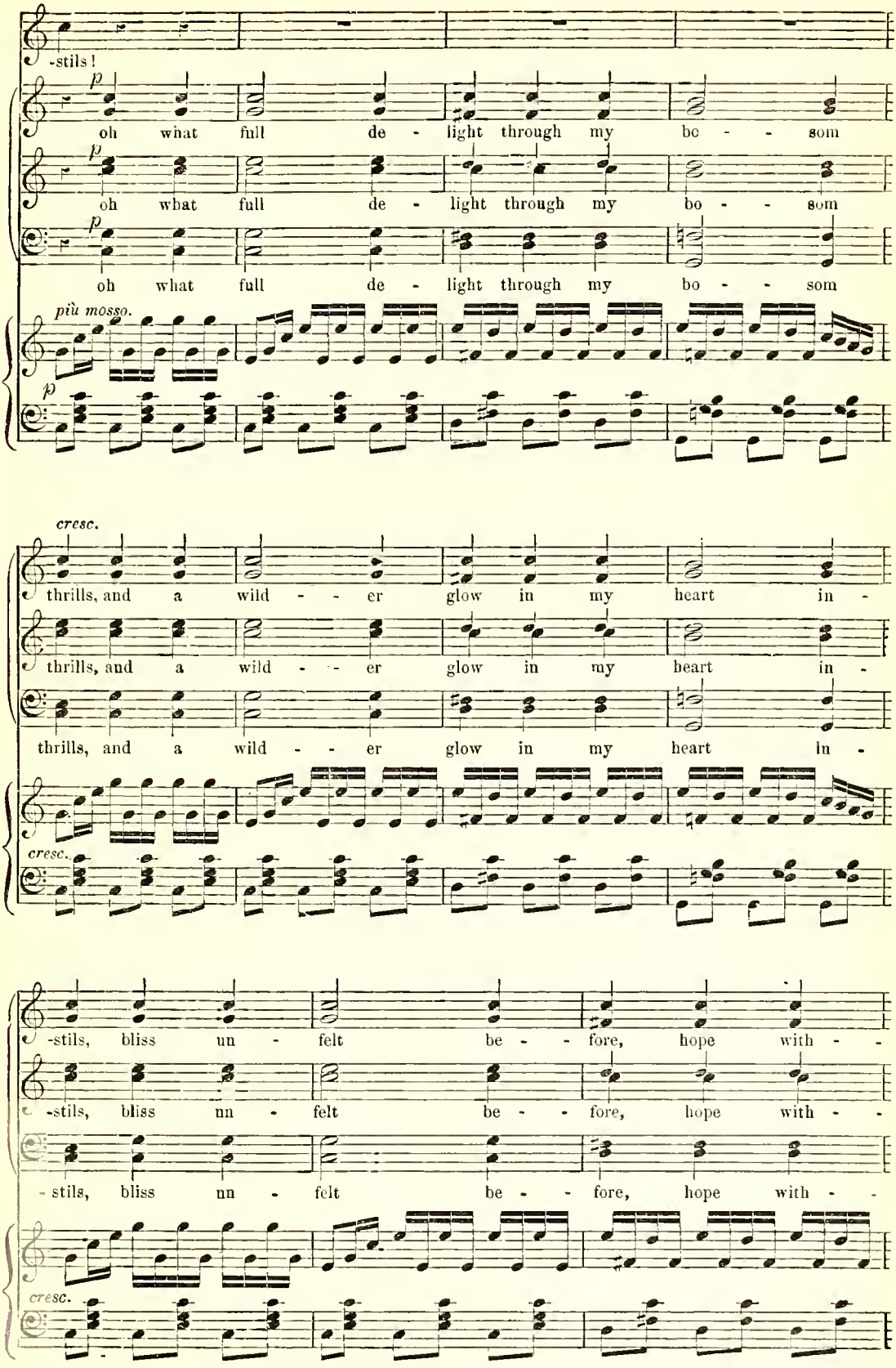
FINAL AIR.

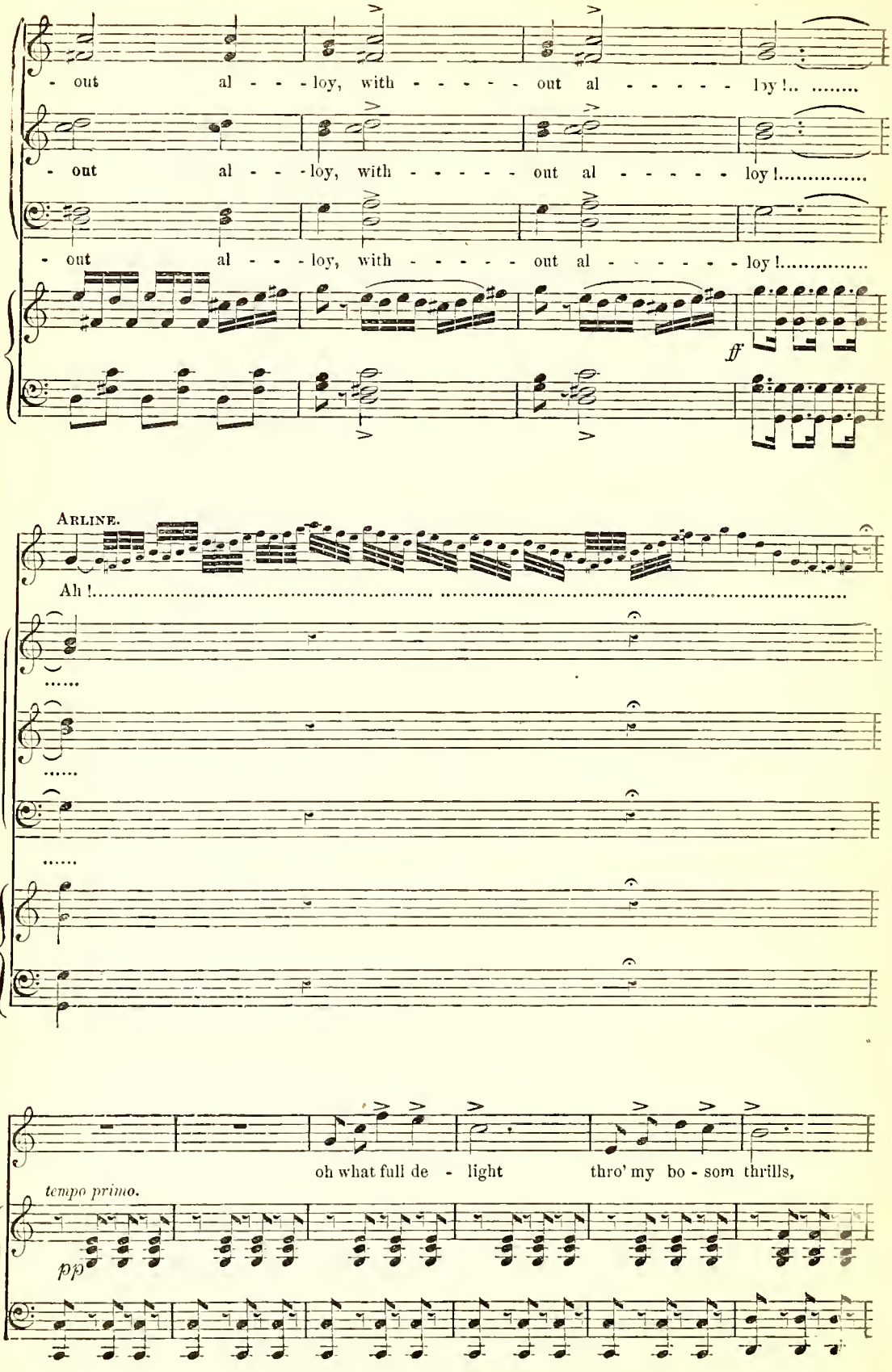


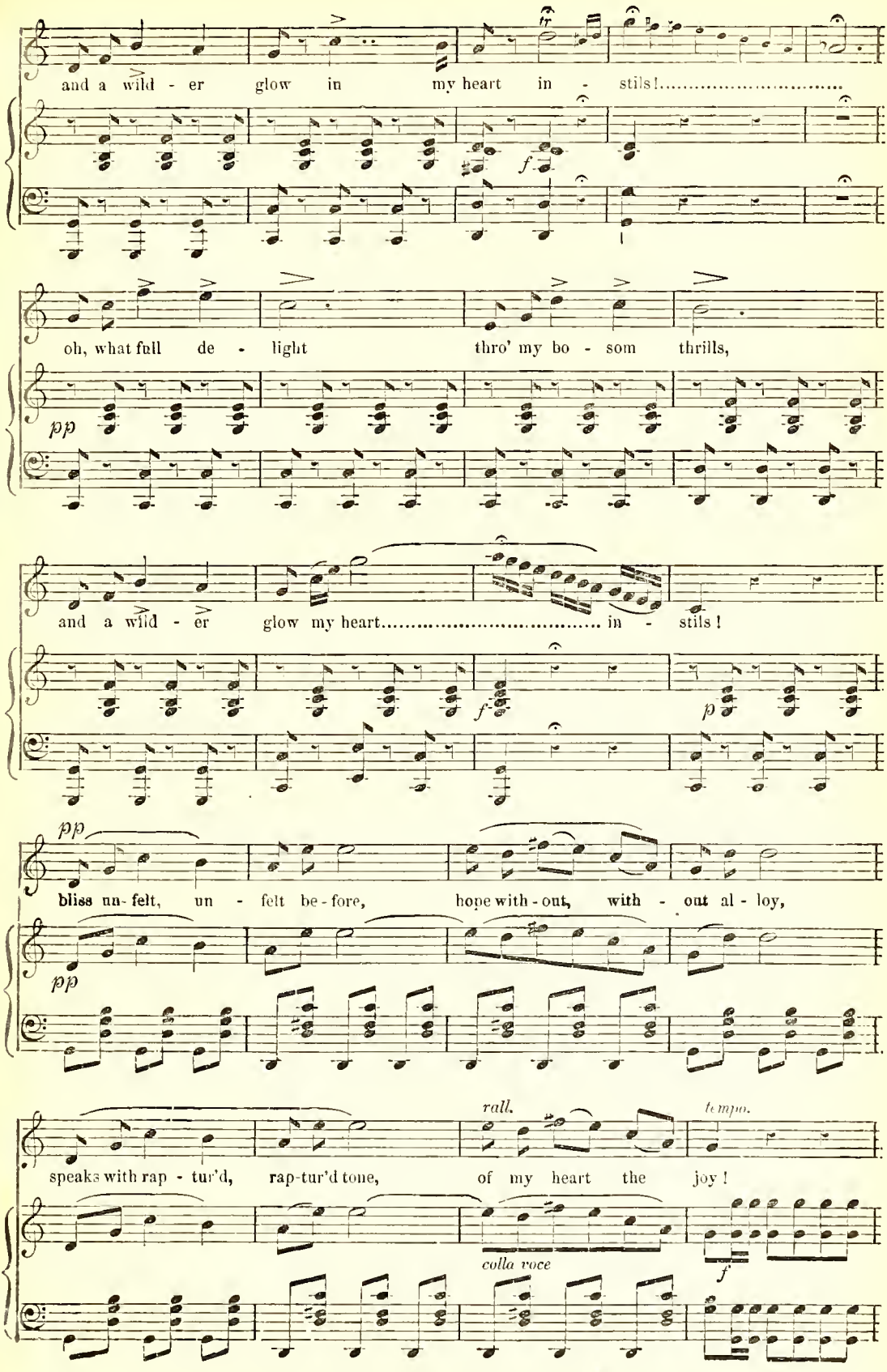
* Original Key D ♭.

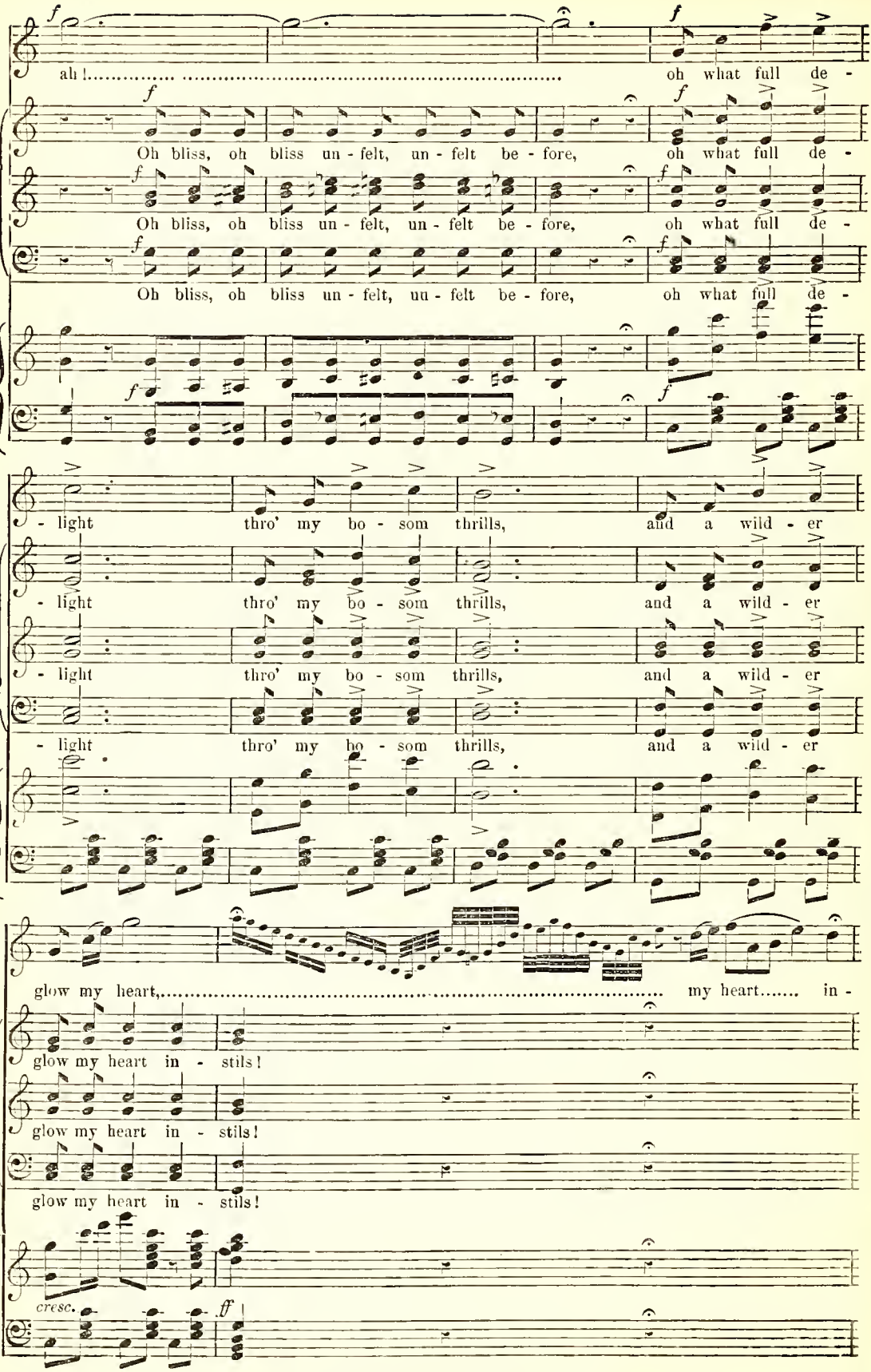

oh what full de - light through my bo - som thrills, and a wild- er
pp
glow my heart .... in - stils! bliss un- felt, un - felt be- fore,
f
p
pp
pp
hope with - out, with - out al - loy, speaks with rap - tur'd, rap- tur'd tone,
rall.
tempo.
f
of my heart the joy! Ah ....
f
Oh bliss, oh bliss un - felt, un - felt be - fore,
f
Chorus.
Oh bliss, oh bliss un - felt, un - felt be - fore,
f
Oh bliss, oh bliss un - felt, un - felt be - fore,
colla voce.
f
f

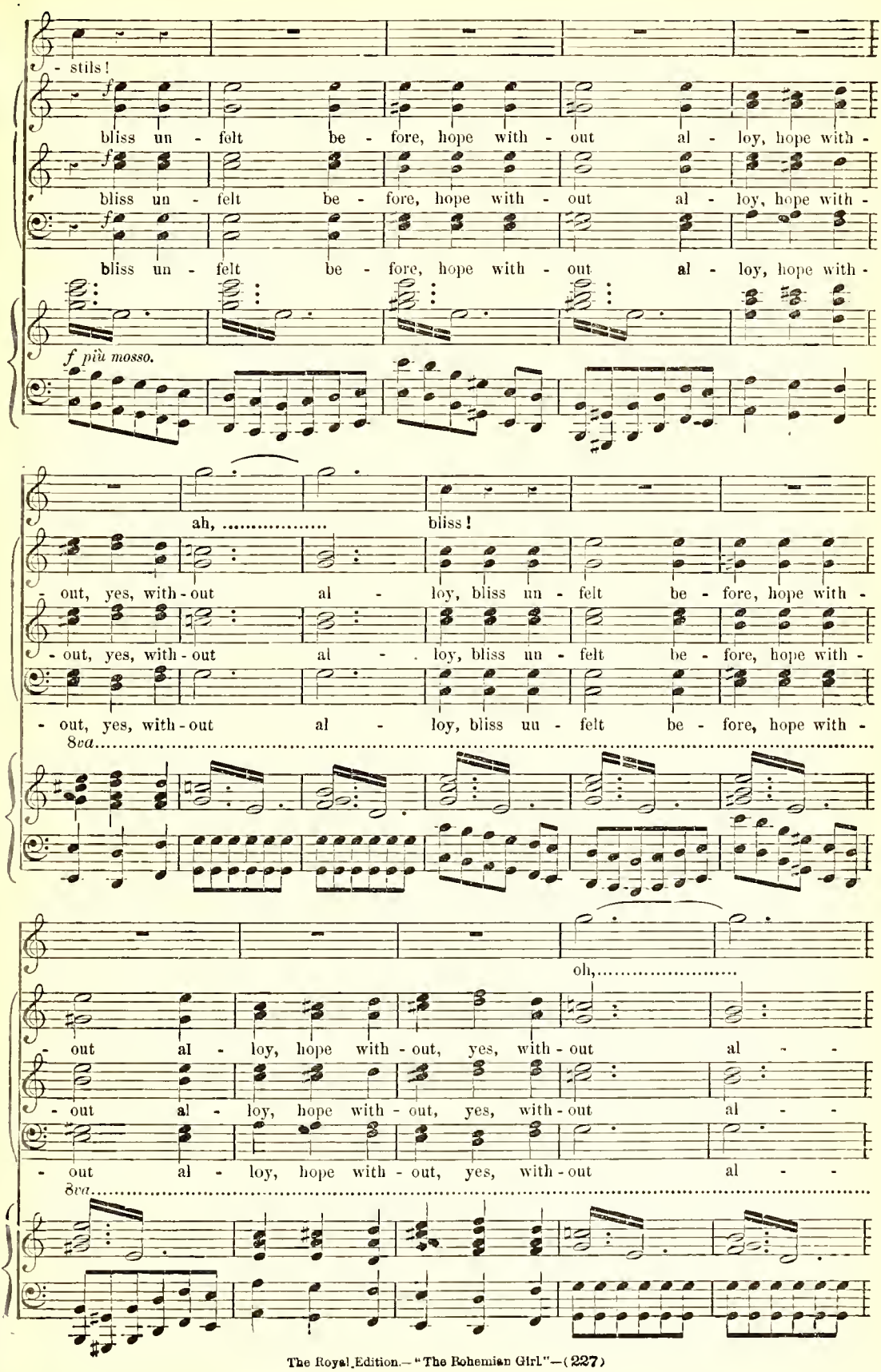

f
oh what full de - light through my ho - som thrills, and a wild - er
f
oh what full de - light through my bo - som thrills, and a wild - er
f
oh what full de - light through my bo - som thrills, and a wild - er
f
oh what full de - light through my bo - som thrills, and a wild - er
f
glow my heart,..... my heart..... in -
glow my heart in - stils!
glow my heart in - stils!
glow my heart in - stils!
cresc
ff

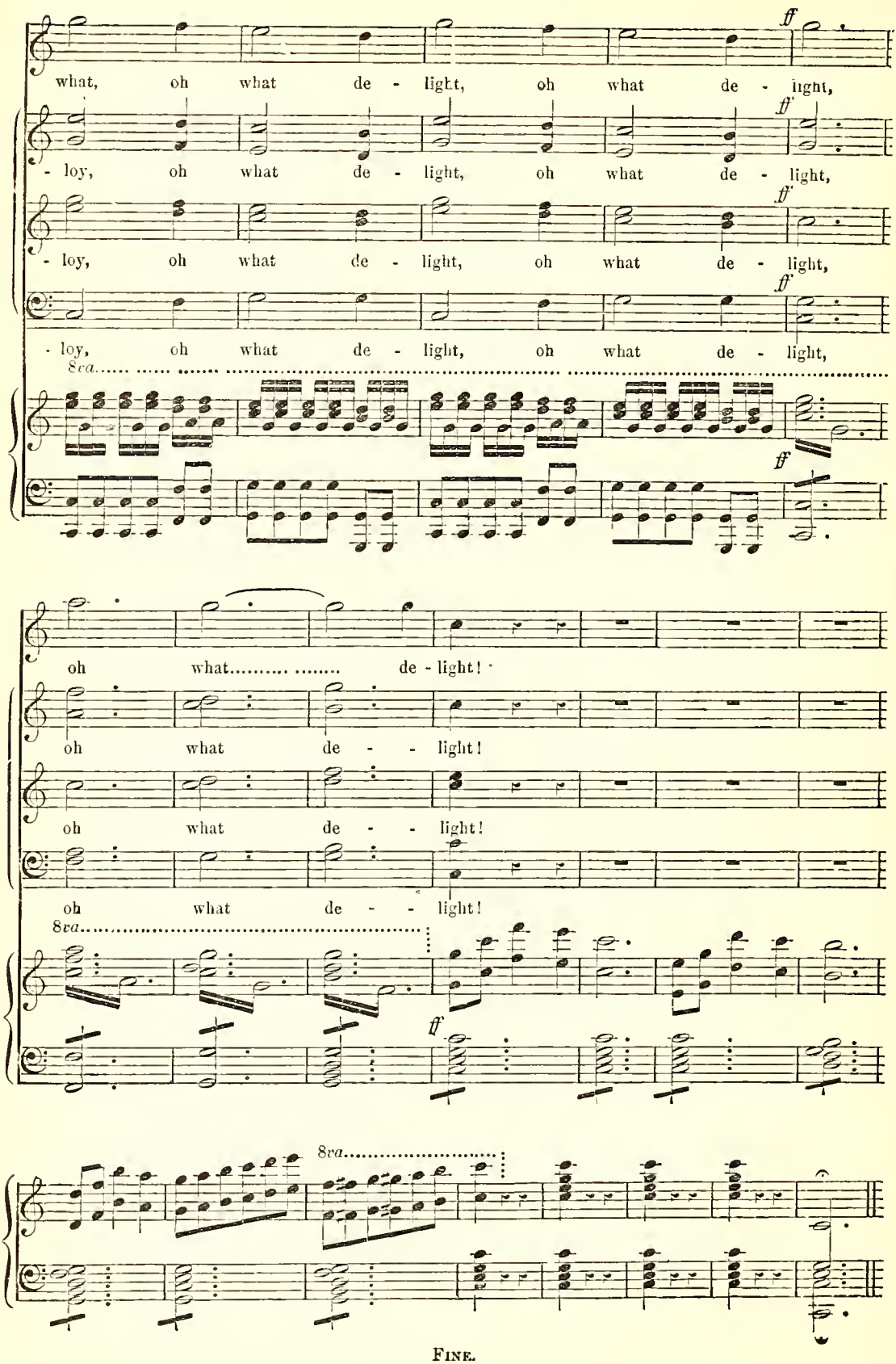

-stils!
p
oh what full de - light through my bo - - som
p
oh what full de - light through my bo - - som
p
oh what full de - light through my bo - - som
più mosso.
p
cresc.
thrills, and a wild - - er glow in my heart in -
thrills, and a wild - - er glow in my heart in -
thrills, and a wild - - er glow in my heart in -
cresc.
-stils, bliss un - felt be - - fore, hope with - -
-stils, bliss un - felt be - - fore, hope with - -
-stils, bliss un - felt be - - fore, hope with - -
cresc.


- out al - - - loy, with - - - - - out al - - - - - loy!.. .....
- out al - - - loy, with - - - - - out al - - - - - loy!.....
- out al - - - loy, with - - - - - out al - - - - - loy!.....
ff
ARLINE.
Ah!.....
.....
.....
.....
oh what full de - light thro' my bo - som thrills,
tempo primo.
pp


and a wild - er glow in my heart in - stils!.....
fz
f
oh, what full de - light thro' my bo - som thrills,
pp
and a wild - er glow my heart..... in - stils!
f
p
pp
bliss un-felt, un - felt be-fore, hope with-out, with - out al - loy,
pp
rall.
tempo.
speaks with rap - tur'd, rap-tur'd tone, of my heart the joy!
colla voce
f


ah!..... oh what full de -
Oh bliss, oh bliss un - felt, un - felt be - fore, oh what full de -
Oh bliss, oh bliss un - felt, un - felt be - fore, oh what full de -
Oh bliss, oh bliss un felt, un - felt be - fore, oh what full de -
- light thro' my bo - som thrills, and a wild - er
- light thro' my bo - som thrills, and a wild - er
- light thro' my bo - som thrills, and a wild - er
- light thro' my bo - som thrills, and a wild - er
glow my heart,..... my heart..... in -
glow my heart in - stils!
glow my heart in - stils!
glow my heart in - stils!
cresc.
ff


- stils!
f
bliss un - felt be - fore, hope with - out al - loy, hope with -
bliss un - felt be - fore, hope with - out al - loy, hope with -
bliss un - felt be - fore, hope with - out al - loy, hope with -
f più mosso.
ah, ... bliss!
- out, yes, with - out al - loy, bliss un - felt be - fore, hope with -
- out, yes, with - out al - loy, bliss un - felt be - fore, hope with -
- out, yes, with - out al - loy, bliss un - felt be - fore, hope with -
8va
oh,.....
- out al - loy, hope with - out, yes, with - out al - -
- out al - loy, hope with - out, yes, with - out al - -
- out al - loy, hope with - out, yes, with - out al - -
8va


what, oh what de - light, oh what de - light,
- loy, oh what de - light, oh what de - light,
- loy, oh what de - light, oh what de - light,
- loy, oh what de - light, oh what de - light,
8va
ff
oh what..... ..... de - light!
oh what de - - light!
oh what de - - light!
oh what de - - light!
8va
ff
8va

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